DOCUMENT RESUME

ED 069 593 SO 005 010

TITLE	Contemporary Music for Schools.
INSTITUTION	Music Educators National Conference, Washington, D.C.
SPONS AGENCY	Ford Foundation, New York, N.Y.
PUB DATE	66
NOTE	94p.
AVAILABLE FROM	Contemporary Music Project, Music Educators National Conference, 1201 Sixteenth Street, N.W., Washington, D.C. 20036 ($1.00)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	Bands (Music); *Catalogs; Choral Music; Creative Activities; *Music; *Musical Composition; Orchestras; Secondary Grades
IDENTIFIERS	*Contemporary Music Project

ABSTRACT

The catalog lists compositions written by thirty-nine composers during the five-year first phase of the Young Composers Project, the primary objective of which was to afford composers the opportunity to master their craft by writing works suitable for performance in secondary public school systems to which they were assigned. A total of 575 choral, band, orchestral, and ensemble works are given, thirty-two percent of which were published. The catalog is arranged by types of work with author listings, and includes information on the duration of the piece, medium, level (if other than high school), and publisher. Short resumes are given on each composer followed by listings of participating school systems, project committee members, and publishers addresses. A memorandum to composers and music supervisors provides a background explanation of the project and explains the supervisor and composer functions in the project. A related document is ED 017 107. (SJM)

ED 069593

1.00

CONTEMPORARY MUSIC FOR SCHOOLS

A catalog of works written by composers participating in the *Young Composers Project* – 1959 to 1964 – sponsored by the Ford Foundation and the National Music Council

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Contemporary Music Project / Music Educators National Conference

Washington, D.C. 1966

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The **Contemporary Music Project for Creativity in Music Education**
is administered by the Music Educators National Conference
under a grant from the Ford Foundation.
The grant totals $1,380,000 for a six-year period, 1963-1969.

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Library of Congress
Catalog number 65-28852

Printed in the U.S.A.

FOREWORD

With the publication of CONTEMPORARY MUSIC FOR SCHOOLS, the **Contemporary Music Project for Creativity in Music Education** hopes to bring to the attention of music educators in our secondary schools a variety of contemporary music written expressly for their performing groups. The works listed were written by participating composers in the Young Composers Project, from 1959 through 1963. Many of these works are now published and available commercially, but many more are still in manuscript form and can be obtained from the composers. The **Contemporary Music Project** wishes to encourage the performance of these works; it will gladly assist in their distribution in order to secure the widest possible audience. It is through such dissemination that this contemporary literature will enter the school music repertoire and continue to broaden the musical horizon of our school musicians and listeners.

This publication is a testimony to the musical vitality of many different communities and shows how this vitality can be enhanced by the presence and the direct contribution of a creative artist. The **Contemporary Music Project** dedicates this book to the composers, to their host music directors and their students, and to the communities that made the success of the Young Composers Project possible.

This project, begun only a few years ago, has already led to other, far-reaching programs in various aspects of contemporary education in music. The Young Composers Project, now called the Composers in Public Schools program, has been incorporated into the **Contemporary Music Project,** which has also designed and implemented other activities whose purpose is to bring up to date musical theories and practices on all educational levels.

Norman Dello Joio, Chairman
Grant Beglarian, Director

TABLE OF CONTENTS

Foreword	v
Introduction	1
Catalog of Works	5
Participating Composers	54
Participating School Systems	67
Project Committee Members	74
Appendix	77
Abbreviations Used in This Book	78
Memorandum to Composers and Music Supervisors Participating in the Composers in Public Schools Program	81

INTRODUCTION

During the first five years of its existence (1957-62) the Ford Foundation program in Humanities and the Arts was limited both in budget and in the kinds of projects it could support. Aid to the arts came through two types of grants.

The first of these consisted of help to individual artists at critical points in their careers. The second comprised assistance for experiments, demonstrations and studies designed to clarify objectives, establish standards or in other ways to indicate possible future lines of development.

It was in 1958 at one of the numerous conferences which brought together leaders in the various arts that Norman Dello Joio eloquently described the plight of the young composer. He was forced to teach or do other jobs for his livelihood; there was no demand for his music or for his services as a composer; he had little opportunity to have his work performed and so to profit from hearing it. If he were in a position where he was constantly forced to write, where he could hear his works performed soon after they were composed, and if his talents as a composer had an opportunity to be appreciated, it could be expected that he would not only master his craft more quickly and thoroughly but might also come to be valued as a creative artist of significance to his society. An internship in a public school system which had an orchestra, a chorus, and a band of high performance abilities might provide the proper setting to realize these purposes.

From this idea, the Young Composers Project moved forward to operational form. The Foundation appropriated funds; the National Music Council cooperated in the administration and publicizing of the program, particularly through the services of its able executive secretary, the late Edwin Hughes; a distinguished committee of composers and music educators under the chairmanship of Mr. Dello Joio was established; Dr. Gid Waldrop, former editor of **Musical Courier,** accepted the position of field representative to visit and to report on qualified and interested school systems in which the composers could operate. Application forms were prepared and distributed, stipends established, arrangements made to bear the major costs of the reproduction of parts for performance (the thoughtful suggestion of Samuel Rosenbaum, Trustee of the Music Performance Trust Funds), a preliminary screening committee created.

Public announcement of the program was made on February 19, 1959. On May 29 the first meeting of the committee took place. From the 123 applicants, twelve composers were selected for residence in school communities ranging from Hempstead, Long Island, to Seattle, Washington, and from Jacksonville, Florida, to Long Beach, California. By September 1959 the Young Composers Project was in full operation.

For the school year 1960-61, four of the earlier composers were given appointments for a second year, and eight new composers were added. In 1961-62, five composers received a second appointment and eleven new ones were added. In 1962-63, seven composers were awarded a second appointment and eight new composers included. Three of these eight received a second appointment for 1963-64.

By 1962 the Young Composers Project had demonstrated its value for the composers and for other possible lines of development. Since 1962 was also the year in which the Humanities and Arts program moved from pilot status to one of the ten major programs of the Foundation, a new look at the project became possible and desirable. In December 1962 the Foundation made a grant of $1,380,000 to the Music Educators National Conference for a continuation of the Young Composers Project over a five-year period and for numerous other activities in the area of music education as well. To date, these activities have included special courses at colleges and universities, summer workshops and demonstrations, and a series of special projects designed to encourage creativity in the schools and to identify young talent. A national conference at Northwestern University in April 1965 has helped to establish guidelines for a revision of musical curricula at several educational levels.

This new MENC-administered program is known as the **Contemporary Music Project for Creativity in Music Education** (CMP). Mr. Dello Joio is chairman of the Policy Committee which determines the nature and scope of the CMP's operations. The first director of the CMP was Professor Bernard Fitzgerald from 1963 to 1965, when he returned to his chair at the University of Kentucky. Dr. Grant Beglarian, one of the 1959-60 group of Young Composers, became director in July 1965. Earlier Dr. Beglarian had been field director for the Young Composers Project from 1961 to 1963 and assistant director of the CMP from 1963 to 1965. John Davies, formerly supervisor of instrumental music at Elkhart, Indiana, and a host to several of the Young Composers, beginning in 1959-60, is now assistant director.

Under this new administration of the project, ten composers were selected for 1964-65 and eight additional composers for 1965-66, as well as seven who received second appointments. These last two groups are not included in the present publication. A catalog of works written under CMP will be published at the end of the Project.

3 INTRODUCTION

I may say that I have always regarded the Young Composers Project as among my most exciting and rewarding experiences in the Foundation program in Humanities and the Arts. I have had the privilege and the pleasure of being associated with it intimately from the beginning, although my contacts with it are fewer since its day-to-day administration has become the responsibility of Dr. Beglarian and his associates.

The original and primary purpose of the Young Composers Project was to afford them the opportunity to master their craft. In addition, it was hoped that the students with whom they came into contact would be willing to open their ears to the music of their own time. They might even come to regard music as a more direct and significant part of their lives, as they saw it come into being through a person little older than themselves; and witnessed the transformation of marks on a page into the production of sounds through their own skills, energy and interest. If this could happen, the students might learn to prize more highly the great music of the past and present; they might also learn to be dissatisfied with the trite and empty pieces so often offered them in the name of music.

It would be absurd to claim that the Young Composers Project has accomplished all of these objectives. It can be stated authoritatively, however, that the students were receptive to the contemporary idiom and became increasingly enthusiastic in the playing of works written expressly for them.

Many of the composers became much more interested in the problems of secondary education as the result of their experience with high school pupils and curricula. They lost their fear of writing within the competence of their performers, for they found it was not only possible but rewarding to make their music accessible to eager players and listeners, without sacrificing their artistic integrity. Many of the school supervisors and teachers became aware of the virtues and challenges of the modern idiom as they saw the productions of the young composers and heard their translation into sound by their pupils.

The composers have been a very interesting and attractive group. They have been committed to their calling as professional composers and they took seriously their responsibilities as the representatives of the creative aspect of music in the school systems and communities to which they were assigned.

It has been very gratifying to observe the friendships and relations which they have developed with their music supervisors and directors, their students and others whom they encountered in their work. The composers have caused a minimum of administrative headaches. The instances of incompatibility have been remarkably few, which is testimony not only to the adaptability of the composers but to the judicious and concerned cooperation of their supervisors. And not

the least of the miracles connected with the project has been the wisdom of the committee in its selection of composers and of school systems, and, even more, in the inspired "marrying" of composer and community.

The accompanying list of compositions written by the 39 composers during the five years of the first phase of this project is a testimonial to the diligence and ability of their authors. It may also serve as a helpful source of playable music for those looking to expand and enrich the usual high school repertory. To those of us who have been connected with the program in an administrative way, it will be a permanent reminder of a seminal idea which was translated into effective action and which has left the world of secondary education richer and more vital than it was before.

Edward F. D'Arms, Associate Director
Program in Humanities and the Arts
The Ford Foundation

January 6, 1966

CATALOG OF WORKS

6 CHORAL WORKS

Title of Composition	Duration	Medium,* other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
GRANT BEGLARIAN, Cleveland Heights, Ohio, 1959					
A Christmas Carol	4'				FBeC1
Nurse's Song	6'	SATB & orch		MBA(R)	FBeC2
Motet	4'				FBeC3
Twelve Folk Songs	15'	El cho & orch	El w/HS orch	MBA(R)	FBeC4
THOMAS B. BRICCETTI, Denver, Colo., 1961, and Pinellas County, Fla., 1962					
Afternoon on a Hill	4'	SAB		TP	FBrC1
Ah, My Dear Son	3'	SSA			FBrC2
Definitive Journey	3'				FBrC3
Five Love Poems	15'	SATB & band or orch			FBrC4
Millaydy's Madrigals	13'	SAB, SSATB SATB			FBrC5
Psalm 150	4'	SATB, organ and/or piano		CanP	FBrC6
The Return from Town	4'				FBrC7
Song of Solomon	8'	T solo & orch			FBrC8
Sonnet	6'	SSATB			FBrC9
Thou Art Indeed Just, Lord	12'	SATB & orch			FBrC10

*All works are for SATB a cappella, except as indicated.

See Appendix for abbreviations

7 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
BRUCE H. BURKLEY, Cincinnati, Ohio, 1962					
Rainy Day		SATB & orch			FBuC1
Song of Praise		SATB & orch			FBuC2
Where God Has Not					FBuC3
D. DONALD CERVONE, Montana (State), 1960, and Milwaukee, Wisc., 1961					
Alleluia and Lullaby for the Christ Child	3'				FCeC1
David's Lament	4' 30"				FCeC2
Glorious Is The Name		SATB & organ			FCeC3
Go Lovely Rose	3'				FCeC4
In Te Speravi	3'	SATB & strs, cl or ob; or org			FCeC5
Laudate Dominum (A song of Praise)	9'	SATB, perc, org, wind ens.			FCeC6
Prophecy of David	4'				FCeC7
Shenandoah	3'	SATB or TTBB Baritone solo			FCeC8
These are the Times (incomplete)		SATB & orch and/or band			FCeC9

See Appendix for abbreviations

8 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
JOHN BARNES CHANCE, Greensboro, N.C., 1960, 1961					
Alleluia	4'	SATB & band			FChaC1
Ballad and March	9'	SATB & band			FChaC2
Blessed Are They That Mourn	8'	SATB, strs, hns, B.D.			FChaC3
Let Not Your Heart Be Troubled	4' 30"				FChaC4
The Noiseless, Patient Spider	2' 30"	SSA & fls			FChaC5
JOHN CHORBAJIAN, Evanston, Ill., 1961					
The Crucifixion	25'	Cantata: SATB orch			FChoC1
De Profundis (Psalm 130)	5'				FChoC2
Four Christmas Psalms	15'	Cantata: SATB S solo & orch			FChoC3
Good Friday	4' 30"	TTBB			FChoC4
My Gift	3' 30"	TTBB			FChoC5
Sing Hey for Christmas Day	2' 30"	TTBB			FChoC6

See Appendix for abbreviations

9 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
WILSON COKER, Philadelphia, Pa., 1960, 1961					
Dark Hills	2' 30"	SATB, piano		AMP	FCoC1
Paean	12'	SATB & orch		TP	FCoC2
Thy Mother with Thy Equal Brood	5' 30"	SATB & orch			FCoC3
EMMA LOU DIEMER, Arlington, Va., 1959, 1960					
Alleluia	2'	SSA	JH	CF	FDiC1
The Angel Gabriel	3'	SATB, piano - SSA		CF	
At a Solemn Music	7'				FDiC3
The Bells	2'	SATB, 2 pianos		BH	FDiC4
A Christmas Carol	2'	SSA, pf/org	JH-HS	CF	FDiC5
Dance for Spring	4'	SSA, fl, ob, strs			FDiC6
Four Carols	5'	SSA		EV	FDiC7
Fragments from the Mass	5' 50"	SSAA		EBM	FDiC8
I Stand Beside the Manger Stall	1' 5"			CF	FDiC9
Mary's Lullaby	2'	SSA	JH-HS	BH	FDiC10
Lest We Forget	3'	SATB, piano	JH		FDiC11
Men of Harlech	2'	TTBB	JH		FDiC12
Noel, Rejoice and Be Merry	3'	SATB, piano	JH-HS	CF	FDiC13
O Come, Let Us Sing Unto the Lord	4'	SATB, piano		CF	FDiC14
Praise of Created Things	2' 40"	SATB, piano	JH	FC	FDiC15

See Appendix for abbreviations

10 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Praise the Lord	4'	SATB, 2 pianos	JH-HS	HF	FDiC16
The Shepherd to his Love	3'	SA or SATB & flute, piano	JH-HS	EBM	FDiC17
A Spring Carol (madrigals)	4'	SATB, piano		CF	FDiC18
Thine, O Lord	3'	SATB, piano	JH	HF	FDiC19
Three Madrigals	5'	SATB, piano		BH	FDiC20
Three Poems of Ogden Nash	6'	TTBB, piano		HF	FDiC21
To Him All Glory Give	4'	SATB & orch		EV	FDiC22
DONALD J. ERB, Bakersfield, Calif., 1962					
Christmas Greetings	3'	SATB, rhythm band, brs. quin.	El		FErC1
cummings cycle	8'	SATB & orch	U	AMP	FErC2
FREDERICK A. FOX, Minneapolis, Minn., 1962					
Alleluia	3'				FFoC1
Go To Sleep	3' 30"			GMC	FFoC2
Hold On, Hold On	4' 30"			SHM	FFoC3

See Appendix for abbreviations

11 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
I'm Gonna Sing	3'			GMC	FFoC4
It Pays	2'		JH	GMC	FFoC5
Jubilate Deo	6'	SATB & orch			FFoC6
The Look	2'		JH	GMC	FFoC7
Te Deum	3'			SHM	FFoC8
Who Master Is in Music's Art	3'		JH		FFoC9

ARTHUR FRACKENPOHL, Hempstead, N.Y., 1959

The Bird's Song	3'	SSA & piano		MM	FFraC1
Come, Thou Almighty King	4'	SATB, orch and/or band			FFraC2
Katy Cruel	3'	SSA & piano		MM	FFraC3
Lovers Love the Spring	2'	SATB & piano	JH	EBM	FFraC4
Marches of Peace	5'	SATB & brass	JH	SP	FFraC5
O Sing Unto the Lord	4'	SATB & piano			FFraC6
Star of the East	3'	SA & piano		EV	FFraC7
A Thing of Beauty	5'	SSA & piano		SF	FFraC8
Three Cautionary Tales	7'	SSA or SATB and piano		EBM	FFraC9
Three Limericks in Canon Form	6'	2-part chorus and piano		EBM	FFraC10
Three Night Songs	8'	SATB, fl, cl, pf			FFraC11
To Music	7'	SATB, orch and/or band			FFraC12

See Appendix for abbreviations

12 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
ARNOLD FREED, Long Beach, Calif., 1959					
Gloria	3'	SATB, brass and timp			FFreC1
Zodiac, A Masque	40'	Cho, vocal ens, narr, dnc, orch		BH	FFreC2
ARSENIO GIRON, Topeka, Kansas, 1962					
Guitar					FGiC1
In Spring					FGiC2
In the Yellow Tower					FGiC3
Never Seek to Tell Your Love					FGiC4
Stopping by the Woods					FGiC5
When I Was in Love with You		SSA			FGiC6
Widow Bird					FGiC7
Wild Geese					FGiC8
Wind		SA			FGiC9
PHILIP M. GLASS, Pittsburgh, Pa., 1962, 1963					
Dreamy Kangaroo	2' 30"	SA, piano		EV	FGlC1
The Haddock and the Mermaid	2' 30"			EV	FGlC2
Haze Gold	3'			EV	FGlC3
The Last Invocation	3'			EV	FGlC4

See Appendix for abbreviations

13 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Songs for Ourselves	9'	SA, piano			FGlC4
Spring Grass	2' 30"			EV	FGlC5
Summer Grass	2'				FGlC6
This is the Garden	3'				FGlC7
Wind Song	3'				FGlC8
Winter Gold	3'			EV	FGlC9
JOSEPH W. JENKINS, Evanston, Ill., 1959					
Adeste Fidelis	15'	SATB, orch, br cho, org			FJekC1
A la Nanita Nana (Christmas)	5'	SSA, strs, fl, perc.			FJekC2
Czech Rocking Carol	3'	SSA, 3 cl, 2 vc, bass		GMC	FJekC3
Folk Settings:					FJekC4
Cockles and Mussels	2'				
O Waly Waly	2'				
Laetentur Coeli	3/4'	SATB, organ		SB	FJekC5
Ode to the Nativity	4'	SATB, brass, perc., organ			FJekC6
Psalm 67	15'	SATB, organ, fl, ob, hn, trp			FJekC7
Rounds and Sounds	15'	Male choir, strs, & perc.			FJekC8

See Appendix for abbreviations

14 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
The Seasons	15'	SATB, orch	JH		FJekC9
Shepherds Shake Off Your Drowsy Sleep	1'				FJekC10
Snow Man Ten Feet Tall	2'	SATB-piano			FJekC11
The Valiant Woman (Cantata)	20'	SATB, S solo& orch			FJekC12
DONALD JENNI, Ann Arbor, Mich., 1960					
Ad Te Levavi	2'			ACA	FJenC1
Early Spring (Madrigal)	1'		JH	ACA	FJenC2
NELSON H. KEYES, Louisville, Ky., 1961, 1962					
"All Is Safe . . . "	3'				FKeC1
A Christmas Card	4'				FKeC2
Dressed up	3'	SSA, piano	JH		FKeC3
Give You a Lantern	2' 40"				FKeC4
Nignt and Morn	4'	SSA, piano mezzo solo	JH		FKeC5
We Have Tomorrow (In two parts)	11'	Cho, band, narr, dancers			FKeC6
What there Is	3'				FKeC7
Wide, Wide in the Rose's Side	3'				FKeC8

See Appendix for abbreviations

15 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
KARL KORTE, Oklahoma City, Okla., 1961 and Albuquerque, N.M., 1962					
Anthems from Isaiah:					
Sing Praises to the Lord				BC	FKoC1
Sing to the Lord a New Song				JF	FKoC2
Four Blake Songs	8'	SSA, piano			FKoC3
Mass for Youth	20'	SATB, orch, pf or organ		GMC	FKoC4
JAMES L. KURTZ, Portland, Ore., 1959					
Three Christmas Songs	5'				FKuC1
Three Shakespeare Songs	5'				FKuC2
RICHARD LANE, Rochester, N.Y., 1959, and Lexington, Ky., 1960					
Alleluia	2'	SSA			FLaC1
	1' 30"	SAB			
Early One Morning	2'				FLaC2
He Was Not a Child	3'				FLaC3
Hymn	4'				FLaC4
A Hymn to the Night	4'			MM	FLaC5
Limerick	1' 20"	SSA			FLaC6
Lullaby	1' 20"	SSA			FLaC7
Make a Joyful Noise					FLaC8
Out of the Depths	5'	SATB, orch			FLaC9

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Prayer	4'				FLaC10
Requiem	4'				FLaC11
Sing Unto the Lord	3'				FLaC12
Song (madrigal)	2'				FLaC13
There Was a King	1' 20"	SSA			FLaC14
Whispered Peace	3'				FLaC15
Winter Song	2'				FLaC16
ROBERT M. LOMBARDO, Hastings-on-Hudson, N.Y., 1961, and Colorado Springs, Colo., 1962					
A Christmas Carol	4'	SSA, violin			FLomC1
Three Poems	7'	SATB, fl, ob			FLomC2
Two Lyric Poems	6'	SATB, cl			FLomC3
RONALD LO PRESTI, Winfield, Kan., 1960, 1961					
Alleluia	6'	SATB, br, timp		CF (R, br acc.)	FLopC1
Bell Song	3'	SSA, piano		CF	FLopC2
The Birthday	35'	1 act opera, cham orch			FLopC3
Choral Suite from "Kanza"	25'	SATB, 2 pf			FLopC4
Chirstmas Medley	12'	SATB, 2 pf			FLopC5
Kanza	2 hours	SATB, orch, narr, band			FLopC6

See Appendix for abbreviations

17 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Meditation	3' 30"	SATB, piano		HF	FLopC7
A Scotsmans Wee Travelogue		TTBB, piano			FLopC8
Silent Night	3'	SSA, piano			FLopC9
Tribute	5' 30"	SATB, orch		CF	FLopC10
Three Songs for Grade School Voices		Unison	El		FLopC11
Two Civil War Songs	9'	TTBB, ww, pf, perc.			FLopC12
Two Songs		2-part cho, pf	El		FLopC13
MARTIN MAILMAN, Jacksonville, Fla., 1959, 1960					
Alleluia	4'	SATB, piano band or orch	JH-HS	MM	FMaiC1
Christmas Music	6' 30"	SATB, orch		MM(R)	FMaiC2
Concord Hymn (from Genesis Resurrected)	3'	SATB, harp, ob		MM(R)	FMaiC3
Genesis Resurrected	20'	Cantata-cho, orch, spoken voice			FMaiC4
Three Madrigals	4'			MM	FMaiC5
SALVATORE J. MARTIRANO, Berkeley, Calif., 1962					
Agnus Dei	5'			SCL(R)	FMarC1
Blow	4' 30"	SSAA			FMarC2
Kyrie	5' 30"			SCL(R)	FMarC3

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
LEWIS M. MILLER, Elkhart, Ind., 1961, and El Paso, Tex., 1962					
Canticus Universi	7'	SATB, brass			FMiC1
Full Fathom Five	2' 30"		JH		FMiC2
Gloria	3' 40"	SATB, brass			FMiC3
I Love My Jean	2' 20"	SATB, piano			FMiC4
January Thaw	2' 30"	SATB, piano		CF	FMiC5
John Anderson, My Jo	2' 30"	SSA, piano			FMiC6
This Universal Frame	8' 30"	SATB, orch			FMiC7
Three Songs of Solitude	5' 30"				FMiC8
The Winter it Is Past	3'	SATB, piano			FMiC9
DEXTER MORRILL, University City, Mo., 1962, 1963					
O Sweet Spontaneous Earth	3'	SATB, piano	U		FMoC1
Two Songs	5'	SATB, piano	JH		FMoC2
ROBERT MUCZYNSKI, Oakland, Calif., 1959, and Tucson, Ariz., 1961					
Alleluia	1' 30"			GS	FMuC1
THEODORE S. NEWMAN, Tulsa, Okla., 1960					
Alleluia	8'	SATB, 4 trp, 4 trb, timp			FNeC1
Amen	9'	SATB, piano			FNeC2
Psalm	3'				FNeC3

See Appendix for abbreviations

19 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
HAROLD OWEN, Wichita, Kan., 1959					
All the Pretty Little Horses	2' 15"	SSA, piano; SATB, piano		TP TP	FOwC1
The Ascension		Cantata-cho, solos, fl, ob, cl hn, bsn, sb, pf			FOwC2
Ave Verum (from The Ascension)	3'	TB, fl, bsn			FOwC3
Every Night When the Sun Goes In	4'	SSA, SATB, pf		TP	FOwC4
He's Gone Away	6'	SATB, chamber orch			FOwC5
"Metropolitan Bus", Cantata	10'	SATB, piano 4 hands			FOwC6
Night-Herding Song	2'	SSA, sb; also SATB, piano		TP TP	FOwC7
O Gracious God Pardon	2'			TP	FOwC8
O How Glorious	2'				FOwC9
The Riddle	2'	SSA, piano also SATB		TP TP	FOwC10
So Far Away	2'	SATB, piano		TP	FOwC11
Spirit of Power and Love		SSA, organ			FOwC12
There Was an Old Woman	3'	TTBB			FOwC13
To Make a Prairie	4'	SSA, piano		TP	FOwC14

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
JOSEPH PENNA, Granite School District (SLC), Utah, 1961, 1962					
Ave Maria	3' 22"	S, str orch			FPeC1
Clear Night	1' 14"				FPeC2
Come to Me	2' 30"				FPeC3
Fa La Nanna	2'	SSA, piano		EBM	FPeC4
Invocation and Hymn	7'	Multiple choirs 2 br ens			FPeC5
The Light	1'	SSAA	JH		FPeC6
Prayers of Steel	1'	TBB, piano			FPeC7
Prelude and Recitative	2' 15"	Boys unison or TTBB, br ens			FPeC8
The Rain					FPeC9
Skyline Chorale, 1963	1' 30"	SATB, solos, organ			FPeC10
Song of Calvary	3' 45"	SATB, piano, str orch			FPeC11
A Song of Christmas	3'	SATB, orch	JH		FPeC12
Song of Peace	3'		JH		FPeC13
'Tis Christmas	4' 52"	SATB, orch			FPeC14
Two Poems "alla triste"	1' 45"	SATB, fl, cl, vc			FPeC15
Youthness		SSA			FPeC16

See Appendix for abbreviations

21 CHORAL WORKS

Title of Co nposition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
PETER SCHICKELE, Los Angeles, Calif., 1960					
The Birth of Christ		SATB, piano, soloists			FScC1
In This Year	8'	SA, SATB, orch			FScC2
Kyrie		SATB, br quar			FScC3
On this Plaine of Mist	5' 30"	SA, marimba, Bass clarinet			FScC4
Three Songs		SATB, piano			FScC5
Two Prayers					FScC6
CONRAD S. SUSA, Nashville, Tenn., 1961, 1962					
Chanson de Quete		SSA, perc			FSuC1
The Heavenly Jerusalem		SSATB, organ, cham orch		HWG	FSuC2
A Lullaby Carol	4'	SATB, piano			FSuC3
Serenade No. 1	7' 40"	TTBB, fls, strs			FSuC4
Serenade No. 2		TTBB, brs, cls			FSuC5
Serenade No. 3		TTBB, cham orch			FSuC6
Songs: The Knell Tempore si Solita					FSuC7
Three Alleluias		SATB, br, perc			FSuC8
Two Ballads		SB, piano			FSuC9
Two Chanties: Blood Red Roses Shenandoah				EV	FSuC10

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
DAVID TCIMPIDIS, Sarasota, Fla., 1961					
Alison		Choral			FTcC1
Deo Gratias	4'				FTcC2
The Tailor and the Mouse	4'	SATB, piano		CF	FTcC3
WILLIAM THOMSON, Elkhart, Ind., 1960					
A Child Is Born	3'	Double cho & children's cho		SP	FThC1
Desert Seasons (one for each season)	8'			SP	FThC2
The Harvest					FThC3
Hear the Wind	16'	SATB, band			FThC4
Praise Ye the Lord					FThC5
Two Latin Songs					FThC6
The Two Marys: Pretty Mary, Devilish Mary	4'			SP	FThC7
Velvet Shoes	5'	SSA, strs or piano			FThC8
ROBERT WASHBURN, Elkhart Ind., 1959					
A Child This Day Is Born	4' 30"	SATB, organ or brass		SP	FWaC1
The Great Announcement			E1		FWaC2
Hymn of Youth	4'	SATB, organ		SkM	FWaC3

See Appendix for abbreviations

23 CHORAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Music when Soft Voices Die	1'				FWaC4
Ode to Freedom	7'	SATB, band or orch			FWaC5
Praise the Lord	5'	SATB, org or br		SkM	FWaC6
Scherzo for Spring	3'	SSA fl, cl, pf		OUP (R fl cl parts)	FWaC7
Threnos	1'				FWaC8
RICHARD WERNICK, Bayshore, N.Y., 1962, 1963					
Full Fadom Five	12'	SATB, instr cham group		MM(R)	FWeC1
what of a much of a which of a wind	8'	SAB, prepared pf, 4 hands		MM(R)	FWeC2
MICHAEL WHITE, Seattle, Wash., 1959, and Amarillo, Tex., 1960					
Agnus Dei	5'				FWhC1
Ave Maria	3'	SATB, S solo			FWhC2
Care - Charming Sleep	3'	SATB, S solo		GS	FWhC3
Come Away, Death	3'				FWhC4
The Constant Lover	3'				FWhC5
Crucifixus	3'				FWhC6
Gloria	15'	SATB, orch		GS	FWhC7
Goin' Home on a Cloud	3'	SATB, S solo		GS	FWhC8

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
I'm With You in Rockland	3'		U		FWhC9
Love in Her Eyes	3'			GS	FWhC10
A Lover and His Lass	3'				FWhC11
The Magic Morning	3'	SA, piano			FWhC12
Oh, Little Child	3'			GS	FWhC13
The Sailor's Song	3'	TB			FWhC14
The Silver Bells	3'			GS	FWhC15
Sleep, Little Lord	3'	SA		GS	FWhC16
Steal Away to Jesus	3'			GS	FWhC17
Take, Oh Take	2'			GS	FWhC18
Where is Fancy Bred?	3'			GS	FWhC19
RAMON E. ZUPKO, Lubbock, Tex., 1961					
All the Pretty Horses	4'	SATB, orch			FZuC1
The Breaking of Nations	1' 30"			CF	FZuC2
Psalm No. 8	5'				FZuC3
This Is the Garden	9'	SATB, strs, perc, solos			FZuC4

See Appendix for abbreviations

25 BAND WORKS

Title of Composition	Duration	Medium*, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
GRANT BEGLARIAN, Cleveland Heights, Ohio, 1959					
First Portrait for Band	6'			MBA(R)	FBeB1
Sinfonia for Band	12'			MBA(R)	FBeB2
THOMAS B. BRICCETTI, Denver, Colo., 1961, and Pinellas County, Fla., 1962					
Ecologue No. 4	7'	Tuba & band			FBrB1
Festival March - 1963	4'				FBrB2
Turkey Creek March	4'			MW	FBrB3
The Visions of Kamm	8'			SF	FBrB4
D. DONALD CERVONE Montana (State), 1960, and Milwaukee, Wisc., 1961					
Canzone and Ricercare	8'				FCeB1
Serenata II	13'				FCeB2
The Western Bear	3'				FCeB3
JOHN BARNES CHANCE, Greensboro, N.C., 1960, 1961					
Incantation and Dance	8' 4"			BH	FChB1
Introduction and Capricio	10'	Pf & 24 winds		BH	FChB2
Overture for a Musical Comedy	8'				FChB3
Symphony for Winds (1st movt.)	5'				FChB4

*All works are for full band, except as indicated.

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
WILSON COKER, Philadelphia, Pa., 1960, 1961					
Polyphonic Ode	6'			TP	FCoB1
With Bugle, Fife and Drum	6' 30"			TP	FCoB2
EMMA LOU DIEMER, Arlington, Va., 1959, 1960					
Declamation	6'	Brass & perc		EV	FDiB1
Fanfare	1'	Brass			FDiB2
Suite for Band: "At the Zoo"	10'			MM	FDiB3
DONALD J. ERB, Bakersfield, Calif., 1962					
Compendium	5'			FM(R)	FErB1
Space Music	2' 3"			FM(R)	FErB2
FREDERICK A. FOX, Minneapolis, Minn., 1962					
Concertpiece for Band	5'				FFoB1
Essay for French Horn and Wind Ensemble	8'				FFoB2
Fanfare and March for Band	5'		JH		FFoB3

See Appendix for abbreviations

27 BAND WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
ARTHUR FRACKENPOHL, Hempstead, N.Y., 1959					
Blue Hue	4'	Dance band			FFrB1
Flat Two	3'	Dance band			FFrB2
Pastorale for Trombone and Band	4'	Trb & band		RMP	FFrB3
Prelude and March	5'		E1	SP	FFrB4
Rondo for Wind Instruments	3'				FFrB5
We Like It Here!	3'		JH	GMC	FFrB6
ARSENIO GIRON, Topeka, Kansas, 1962					
Alla Marcia					FGiB1
PHILIP M. GLASS, Pittsburgh, Pa., 1962, 1963					
Winter Song	3'				FGlB1
JOSEPH W. JENKINS, Evanston, Ill., 1959					
Christmas Festival Overture	8'				FJekB1
Cumberland Gap	8'			SHM	FJekB2
Curtain Time	5'				FJekB3
Sonantine	3' 25"				FJekB4
Three Images for Band	15'			EV	FJekB5

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
DONALD JENNI, Ann Arbor, Mich., 1960					
Music for Band, 1961	8'			ACA	FJenB1
Music for Wind Ensemble	5'		JH		FJenB2
NELSON H. KEYES, Louisville, Ky., 1961, 1962					
Bandances	13'				FKeB1
Concert Music for Band	10'				FKeB2
Old Kentucky Home Council March					FKeB3
WHAS Crusade for Children March					FKeB4
KARL KORTE, Oklahoma City, Okla., 1961, and Albuquerque, N.M., 1962					
Nocturne and March (from "Blue Ridge")	6'			BC	FKoB1
Prairie Song	5'	Trp and band		EV	FKoB2
Prelude and Passacaglia	12'			CF(R)	FKoB3
JAMES L. KURTZ, Portland, Ore., 1959					
Episode for Band	5'				FKuB1

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
RICHARD LANE, Rochester, N.Y., 1959, and Lexington, Ky., 1960					
Scherzo	4'				FLaB1
Theme and Variations					FLaB2
ROBERT M. LOMBARDO, Hastings-on-Hudson, N.Y., 1961, and Colorado Springs, Colo., 1962					
Poem for Narrator and Band	6'	Band & narr			FLomB1
Three Haiku for Band	9'				FLomB2
RONALD LO PRESTI, Winfield, Kan., 1960, 1961					
Prelude for Band	5'				FLopB1
MARTIN MAILMAN, Jacksonville, Fla., 1959, 1960					
Alleluia	4'			MM	FMaiB1
Commencement March					FMaiB2
Four Miniatures	10'			MM(R)	FMaiB3
Geometrics (No.1)	5'			MM(R)	FMaiB4
SALVATORE J. MARTIRANO, Berkeley, Calif., 1962					
A Venusian Waltz	5' 30"		JH		FMarB1

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
LEWIS M. MILLER, Elkhart, Ind., 1961, and El Paso, Tex., 1962					
Prelude No. 1 for Band	4' 50"				FMiB1
Prelude No. 2 for Band	6' 50"				FMiB2
Rondo da Camera	5' 20"	Cham band			FMiB3
DEXTER MORRILL, University City, Mo., 1962, 1963					
Divertimento for Band	15'				FMoB1
Overture for Band	8'				FMoB2
Suite for Band	12'				FMoB3
ROBERT MUCZYNSKI, Oakland, Calif., 1959, and Tucson, Ariz., 1961					
Fanfare for Brass and Percussion	2'				FMuB1
THEODORE S. NEWMAN, Tulsa, Okla., 1960					
Suite for Band	7'				FNeB1
HAROLD OWEN, Wichita, Kan., 1959					
Divertimento	13'				FOwB1

See Appendix for abbreviations

31 BAND WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
JOSEPH PENNA, Granite School District (SLC), Utah, 1961, 1962					
Concertino for Winds and Percussion	7'	Picc, 4 fls, 4 cls, 4 hns, 3 trbs, tuba perc			FPeB1
Introit - A Sacred Prelude	6'				FPeB2
Mount Olympus Suite	10' 24"				FPeB3
Three Sketches for Winds	4' 18"				FPeB4
PETER SCHICKELE, Los Angeles, Calif., 1960					
Diversion for Band					FScB1
CONRAD S. SUSA, Nashville, Tenn., 1961, 1962					
Five Places in Nashville					FSuB1
Toccata					FSuB2
DAVID TCIMPIDIS, Sarasota, Fla., 1961					
Night-Piece for Winds	9'				FTcB1
WILLIAM THOMSON, Elkhart, Ind., 1960					
Permutations	8'				FThB1

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
ROBERT WASHBURN, Elkhart, Ind., 1959					
Burlesk for Band	4'			BH	FWaB1
Overture: Elkhart 1960	5'			SP	FWaB2
RICHARD WERNICK, Bayshore, N. Y., 1962, 1963					
Concert Overture	6'			MM(R)	FWeB1
Snap Shots for Band	3'		JH	MM	FWeB2
Studies for Elementary Band	3'		E1	MM(R)	FWeB3
LAWRENCE L. WIDDOES, Salem, Ore., 1961					
Sonatina for Band					FWiB1
RAMON E. ZUPKO, Lubbock, Tex., 1961					
Dance Prelude	3' 30"				FZuB1
Dialogues and a Dance	5' 30"				FZuB2
Intermezzo and Allegro	5' 30"				FZuB3
March for Band	3'				FZuB4
Ode and Jubilation	5'			EV	FZuB5

See Appendix for abbreviations

33 ORCHESTRAL WORKS

Title of Composition	Duration	Medium*, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
GRANT BEGLARIAN, Cleveland Heights, Ohio, 1959					
Sinfonia for Orchestra (Orch. version of Sinfonia for Band)	12'			MBA(R)	FBeO1
THOMAS B. BRICCETTI, Denver, Colo., 1961, and Pinellas County, Fla., 1962					
Eclogue No. 2	8'	Trb solo, strs			FBrO1
Eclogue No. 3	6'	Str. orch			FBrO2
Prologue and Dance of Youth	8'	Harp, timp, perc, strs			FBrO3
Tre Tristezze	7'	Str orch			FBrO4
BRUCE H. BURKLEY, Cincinnati, Ohio, 1962					
Caprice		Str orch, harp or piano			FBuO1
Some Spring Music					FBuO2
D. DONALD CERVONE, Montana (State), 1960, and Milwaukee, Wisc., 1961					
Aria and Allegro	8'				FCeO1
Canzone II	3' 30"				FCeO2
Fantasy on a Spiritual	2'	Ob and strs			FCeO3
"Inherit the Wind", Music for	15'				FCeO4

*All works are for full orchestra, except as indicated.

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Intrata and Sortita	7'				FCeO5
Prelude on a Shape-Note Hymn "Wedlock"	6'				FCeO6
Serenata	14'	Strings			FCeO7
JOHN BARNES CHANCE, Greensboro, N.C., 1960, 1961					
Fiesta!	7'				FChaO1
Introduction and Capriccio	10'	Pf & cham orch			FChaO2
Satiric Suite	8'	Str orch	JH		FChaO3
WILSON COKER, Philadelphia, Pa., 1960, 1961					
Declarative Essay	7'		JH	TP	FCoO1
Lyric Statement	9'			TP	FCoO2
Overture Giocoso	4' 30"		Prof	TP(R)	FCoO3
EMMA LOU DIEMER, Arlington, Va., 1959, 1960					
Festival Overture	7'				FDiO1
Pavane	5'	Strings		CF	FDiO2
Rondo Concertante	4'				FDiO3
Symphony Antique	10'			MM	FDiO4
Youth Overture	4'			MM	FDiO5

See Appendix for abbreviations

35 ORCHESTRAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
DONALD J. ERB, Bakersfield, Calif., 1962					
Bakersfield Pieces	10'		U		FErO1
FREDERICK A. FOX, Minneapolis, Minn., 1962					
Divertimento for Violin (or clarinet) & String Orchestra	7'	Vn (cl) & orch			FFoO1
Interlude for Orchestra	4'		JH		FFoO2
Serenade for Oboe and Chamber Orchestra	10'	Ob & chamber orch			FFoO3
Two Episodes for Orchestra	6' 30"				FFoO4
ARTHUR FRACKENPOHL, Hempstead, N.Y., 19[illegible]					
Heartbeat Waltz	3'				FFrO1
Little Suite	7'		JH	EV	FFrO2
On the Go for Strings	3'			SP(band version)	FFrO3
Symphony No. 2 for Strings	20'			CF(R)	FFrO4
Three Chorale Preludes for Strings	8'				FFrO5
Variations for Piano and Orchestra	13'	Piano & orch			FFrO6

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
ARSENIO GIRON, Topeka, Kansas, 1962					
Miniature Symphonies Nos. 1, 2, 3, and 4					FGiO1
Three Pieces for Orchestra					FGiO2
PHILIP M. GLASS, Pittsburgh, Pa., 1962, 1963					
Arioso No. 2 for Strings	4'			EV	FGlO1
Convention Overture	5'				FGlO2
Introduction and Fanfare for the "Star Spangled Banner"	3'	antiphonal br choirs & orch			FGlO3
Serenade No. 2 for Orchestra	5'				FGlO4
JOSEPH W. JENKINS, Evanston, Ill., 1959					
Sinfonia in C	15'				FJekO1
DONALD JENNI, Ann Arbor, Mich., 1960					
Divertimento	17'			ACA	FJenO1
From the Top	4'		JH	ACA	FJenO2
Music Serious and Gay	6'			ACA	FJenO3

See Appendix for abbreviations

37 ORCHESTRAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
NELSON H. KEYES, Louisville, Ky., 1961, 1962					
Concertina for Cello and Orchestra	6'	Vc & orch			FKeO1
Concerto Grosso for String Orchestra	15'	Str orch & solo str quartet			FKeO2
Four Pieces for Elementary Strings	12'	Str orch	JH		FKeO3
Kay's Corner	10'	Str orch			FKeO4
Serenade for String Orchestra	18'	Str orch			FKeO5
KARL KORTE, Oklahoma City, Okla., 1961, and Albuquerque, N.M., 1962					
Music for a Young Audience	10'			FC(R)	FKoO1
Song and Dance	6'	Double str orch	JH	GMC	FKoO2
Southwest (A Dance Overture)				FC(R)	FKoO3
Symphony No. 2	20'			EV(R)	FKoO4
JAMES L. KURTZ, Portland, Ore., 1959					
Arioso	4' 20"	String orch			FKuO1
Chorale for Strings	1' 30"	String orch			FKuO2
Suite for Orchestra	6' 30"				FKuO3

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
RICHARD LANE, Rochester, N.Y., 1959, and Lexington, Ky., 1960					
Dedication I	4'				FLaO1
Overture	4'				FLaO2
Passacaglia	4'	Strings		CF	FLaO3
Pavane	6'				FLaO4
Pavane II	3'		JH		FLaO5
Prelude and Fugue	6'				FLaO6
Song III	3'	Strings			FLaO7
String Song	3'	Strings		CF	FLaO8
Suite for Elementary Orchestra	6'				FLaO9
Suite for Orchestra	10'				FLaO10
Suite for Young Orchestra	6'		JH		FLaO11
ROBERT M. LOMBARDO, Hastings-on-Hudson, N.Y., 1961, and Colorado Springs, Colo., 1962					
Cupid and Psyche	25'	Mimes & orch			FLomO1
Three Orchestral Miniatures	5'				FLomO2
RONALD LO PRESTI, Winfield, Kan., 1960, 1961					
Kansas Overture	10'			CF	FLopO1
Llano Estacado	10'				FLopO2
Nocturne	6' 30"	Str orch with Viola solo		CF	FLopO3

See Appendix for abbreviations

39 ORCHESTRAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Orchestral Suite from "Kanza"	25'				FLopO4
Port Triumphant	8'		JH		FLopO5
MARTIN MAILMAN, Jacksonville, Fla., 1959, 1960					
Christmas Music	6' 30"			MM(R)	FMaiO1
Gateway City Overture	7'			MM(R)	FMaiO2
Partita for String Orchestra	9'			MM(R)	FMaiO3
Prelude and Fugue (No. 1)	9'			MM(R)	FMaiO4
Suite in Three Movements	11'			MM(R)	FMaiO5
SALVATORE J. MARTIRANO. Berkeley, Calif., 1962					
Adagio Misterioso	5' 30"				FMarO1
The Great Green Dancing Devil Devil, Devil, Devil			JH		FMarO2
Toads in Tweeds	10'				FMarO3

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
LEWIS M. MILLER, Elkhart, Ind., 1961, and El Paso, Tex., 1962					
Danza	5'				FMil01
King Henry V (revised)	8' 50"				FMil02
Prelude and Baroque Fugue	5'	Strings			FMil03
Sun City Overture	6' 30"				FMil04
Toccata for Orchestra	5' 40"		Prof		FMil05
DEXTER MORRILL, University City, Mo., 1962, 1963					
Andante for String Orchestra	4' 30"	String orch			FMoO1
Ballet - "Menagerie"	12'				FMoO2
Two Pieces for Orchestra	13'				FMoO3
ROBERT MUCZYNSKI, Oakland, Calif., 1959, and Tucson, Ariz., 1961					
Dovetail Overture, Op. 12	4' 30"			GS	FMuO1
THEODORE S. NEWMAN, Tulsa, Okla., 1960					
Fantasy for Orchestra	15'				FNeO1
Fragments for Orchestra (Suite)	10'				FNeO2

See Appendix for abbreviations

41 ORCHESTRAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
HAROLD OWEN, Wichita, Kan., 1959					
The Great Plains Overture	12'				FOwO1
Variation Suite	15'				FOwO2
JOSEPH PENNA, Granite School District (SLC), Utah, 1961, 1962					
And He Shall Reign	8' 25"				FPeO1
From the Astronaut	6'		JH		FPeO2
Let My People Go	13' 30"	String orch			FPeO3
Suite Americana	11' 45"				FPeO4
Three Moods for Strings	4' 18"				FPeO5
PETER SCHICKELE, Los Angeles, Calif., 1960					
Celebration with Bells					FScO1
CONRAD S. SUSA, Nashville, Tenn., 1961, 1962					
Pastorale	11'	String orch.			FSuO1
Symphony in One Movement	23'				FSuO2
Three Christmas Fantasies		Cham orch & song bells			FSuO3

See Appendix for abbreviations

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
DAVID TCIMPIDIS, Sarasota, Fla., 1961					
Overture in E-flat	6' 30"				FTcO1
WILLIAM THOMSON, Elkhart, Ind., 1960					
Variations for Orchestra	10'				FThO1
ROBERT WASHBURN, Elkhart, Ind., 1959					
Suite for Strings	11'	Str orch		OUP	FWaO1
Synthesis for Orchestra	6'			SP(R)	FWaO2
RICHARD WERNICK, Bayshore, N.Y., 1962, 1963					
Hexagrams for Chamber Orchestra	10'	Cham orch		MM(R)	FWeO1
MICHAEL WHITE, Seattle, Wash., 1959, and Amarillo, Tex., 1960					
Autumn Elegy	4'	String orch			FWhO1
Elegy for Strings	5'	String orch			FWhO2
March, Nocturne, Scherzo	17'	Small orch	U		FWhO3
Prelude and Ostinato for Strings	7'	String orch		GS	FWhO4
Requiem for Strings	6'	String orch	U		FWhO5

See Appendix for abbreviations

43 ORCHESTRAL WORKS

Title of Composition	Duration	Medium, other than usual	Level, other than HS	Publisher (R) Rental	CMP Code
Waltz	3'	String orch, or quartet			FWhO6
LAWRENCE L. WIDDOES, Salem, Ore., 1961					
Movement from a Divertimento					FWiO1
Overture-Greenery	5'				FWiO2
Suite for String Orchestra, No. 1	8'	String orch			FWiO3
Suite for String Orchestra, No. 2		String orch			FWiO4
RAMON E. ZUPKO, Lubbock, Tex., 1961					
Prelude and Bagatelle	4' 30"	String orch		EV	FZuO1
Prologue, Aria and Dance	8'	Hn, str orch			FZuO2
Variations for Orchestra	7'				FZuO3

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
GRANT BEGLARIAN, Cleveland Heights, Ohio, 1959					
Chamber Music No. 1	15'	Bsn & str trio			FBeE1
Piano Pieces for Children			JH		FBeE2
Two Canzonas for Brass Quartet	3'		JH		FBeE3
THOMAS B. BRICCETTI, Denver, Colo., 1961, and Pinellas County, Fla., 1962					
Sonata for Trumpet and Piano	12'			McM	FBrE1
Sonata for Flute and Piano	21'			McM	FBrE2
Three Character Sketches	5'	Ww quintet			FBrE3
Trio from Roman Sketches	14'	Vn, va, vc			FBrE4
BRUCE H. BURKLEY, Cincinnati, Ohio, 1962					
Fanfare for Memorial Day		Trps & drums			FBuE1
Two Dances for Trombone		Trb quartet			FBuE2
D. DONALD CERVONE, Montana (State), 1960, and Milwaukee, Wisc., 1961					
Prelude on a Southern American Song "Wayfaring Stranger"	3' 30"	3 cl and/or str orch			FCeE1

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
JOHN BARNES CHANCE, Greensboro, N.C., 1960, 1961					
thre.e.cummings	10'	S, fl & pf			FChaE1
JOHN CHORBAJIAN, Evanston, Ill., 1961					
The Wife, A Song of War	5'	S & cham orch			FChoE1
WILSON COKER, Philadelphia, Pa., 1960, 1961					
Sketch for Woodwind Quartet					FCoE1
EMMA LOU DIEMER, Arlington, Va., 1959, 1960					
Woodwind Quintet No. 1	12'			BH	FDiE1
DONALD J. ERB, Bakersfield, Calif., 1962					
Concertant for Harpsichord and Strings	5'				FErE1
Conversations for Flute and Oboe	4'				FErE2
Hexagon	6'	Fl, asax, trp, trb, vc, pf	U		FErE3

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
ARSENIO GIRON, Topeka, Kansas, 1962					
Canzona for 9 Brass Instruments					FGiE1
Woodwind Quintet					FGiE2
PHILIP M. GLASS, Pittsburgh, Pa., 1962, 1963					
Concertino for Woodwind Quintet	10'				FGlE1
Serenade for Solo Flute	8'			EV	FGlE2
Sonatina No. 3 for Piano	3'				FGlE3
String Quartet	10'				FGlE4
Suite for Brass Sextet	9'			Nov	FGlE5
JOSEPH W. JENKINS, Evanston, Ill., 1959					
Christmas Fanfare	1' 30"	Brass ens			FJekE1
Tout de Suite	12'	Clarinet choir			FJekE2
NELSON H. KEYES, Louisville, Ky., 1961, 1962					
Hardinsburg Joys	4'	Brass quintet			FKeE1
Hardinsburg Quartet	9'	String quartet			FKeE2
Music for Cellos, No. 1	5'	15 vc			FKeE3
Music for Cellos No. 2	1' 20"	3 vc			FKeE4
Music for Cellos No. 2B	1' 30"	Vc ensemble			FKeE5

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
Music for Twelve Flutes	5'	Flute ensemble			FKeE6
Paul's Pleasures		Winds & piano	E1		FKeE7
uIDBAsCH	15'	Ww ensemble			FKeE8
KARL KORTE, Oklahoma City, Okla., 1961, and Albuquerque, N.M., 1962					
Introductions	5'	Brass quintet		EV	FKoE1
Two Encores for Woodwind Quintet					FKoE2
RICHARD LANE, Rochester, N.Y., 1959, and Lexington, Ky., 1960					
Elegy	4'	12 cellos			FLaE1
Suite for Violin and Piano	10'				FLaE2
ROBERT M. LOMBARDO, Hastings-on-Hudson, N.Y., 1961, and Colorado Springs, Colo., 1962					
Three Pieces	5'	Brass quartet			FLomE1
Twelve Contemporary Piano Pieces for Children	10'			SMP	FLomE2

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
RONALD LO PRESTI, Winfield, Kan., 1960, 1961					
Chorale for 3 Tubas					FLopE1
Fanfare for 38 Brass	2'				FLopE2
Five Pieces for Violin and Piano					FLopE3
Miniature	3'	Brass quartet		SP	FLopE4
Requiescat	10'	Brass ens			FLopE5
Scherzo for Violin Quartet	5'				FLopE6
Suite for 5 Trumpets	8'			SP	FLopE7
Trombone Trio	5'	3 trbs		CF	FLopE8
MARTIN MAILMAN, Jacksonville, Fla., 1959. 1960					
Petite Partita	7'	Piano		MM	FMaiE1
SALVATORE J. MARTIRANO, Berkeley, Calif., 1962					
Octet		Fl, bcl, cbcl, mba, cel, vn, vc, cbsn			FMarE1
Three Electronic Dances		Dancers & tape			FMarE2

See Appendix for abbreviations

49 ENSEMBLE WORKS

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
LEWIS M. MILLER, Elkhart, Ind., 1961, and El Paso, Tex., 1962					
Academica No. 1	1'	2 clarinets			FMiE1
Academica No. 2	1'	2 flutes			FMiE2
Duet for French Horn and Cello	1' 30"				FMiE3
Etude for Four Horns	5'				FMiE4
Rondino a Tre	3' 20"	Fl, vn, piano			FMiE5
Sonatina for Wind Quintet	11'		prof		FMiE6
DEXTER MORRILL, University City, Mo., 1962, 1963					
Ceremonial Music for Brass Choir	8'				FMoE1
Piece for Solo Bassoon	5'	Bsn, w/piano			FMoE2
ROBERT MUCZYNSKI, Oakland, Calif., 1959, and Tucson, Ariz., 1961					
Fuzzette, The Tarantula	15'	Narr, fl, asax, piano			FMuE1
Movements	10'	Wind quintet			FMuE2
Statements	4'	Percussion		GS	FMuE3
Three Designs for Three Timpani	4'			GS	FMuE4
Trumpet Trio	4'			GS	FMuE5

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
THEODORE S. NEWMAN, Tulsa, Okla., 1960					
Incidental Music to a Play	8'	String quartet			FNeE1
Three Violin Duets	4'				FNeE2
HAROLD OWEN, Wichita, Kan., 1959					
Chamber Music for Four Clarinets	14'			Av	FOwE1
Duo		Violin, viola			FOwE2
Fantasies on Mexican Tunes	10'	Trp trio, pf			FOwE3
Suite for Three Trumpets and Piano	10'	Trps, pf; also trp trio & cl cho		Av	FOwE4
Twelve Etudes for Clarinet Solo	33'			Av	FOwE5
Two Settings of "Picardy"	2'	Organ		Av	FOwE6
JOSEPH PENNA, Granite School District (SLC), Utah, 1961, 1962					
Autumn	20'	Brass ens			FPeE1
Clouds	14'	Str sextet			FPeE2
Insects	1'	Str sextet			FPeE3
Intersections	1' 22"	Percussion			FPeE4
Musician's Torso	24'	Organ, violin			FPeE5
Ode for Young Pioneers	3' 45"	Str quartet			FPeE6
Plains	1' 30"	Percussion			FPeE7

See Appendix for abbreviations

51 ENSEMBLE WORKS

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
The Snakes	42'	Fl, cl, saxs, perc			FPeE8
Sonatina for Seven Clarinets	8' 22"	Clarinets			FPeE9
Stillness	2' 21"	Fluet quartet			FPeE10
PETER SCHICKELE, Los Angeles, Calif., 1960					
Hymn		Vn solo, 13 instr			FScE1
CONRAD S. SUSA, Nashville, Tenn., 1961, 1962					
Three Diversions for Six Cellos	2' 5"				FSuE1
DAVID TCIMPIDIS, Sarasota, Fla., 1961					
Five Carousel Pieces		Small wind band			FTcE1
Fugal Fantasia for Chamber Orchestra					FTcE2
ROBERT WASHBURN, Elkhart, Ind., 1959					
Suite for Woodwind Quintet	9'			EV	FWaE1

See Appendix for abbreviations

Title of Composition	Duration	Medium, if not shown in title	Level, other than HS	Publisher (R) Rental	CMP Code
RICHARD WERNICK, Bayshore, N.Y., 1962, 1963					
String Quartet	12'			MM(R)	FWeE1
LAWRENCE L. WIDDOES, Salem, Ore., 1961					
Sonatina for Flute and Piano	7' 3"			TP	FWiE1
RAMON E. ZUPKO, Lubbock, Tex., 1961					
Four Preludes for Brass Quartet	11'				FZuE1

See Appendix for abbreviations

SUMMARY	*Number of Works Listed*	*Number of Works Published*	*Percent Published*
Choral Works	276	99	36%
Band Works	85	30	35%
Orchestral Works	124	33	27%
Ensemble Works	90	21	23%
TOTAL WORKS	575	183	32%

PARTICIPATING COMPOSERS

GRANT BEGLARIAN, Cleveland Heights schools, Ohio, 1959-60

(Born in Tiflis, Georgian Republic, USSR, 1927; US citizen)

Mr. Beglarian received his training as a composer mainly at the University of Michigan, where he earned his doctorate. He also attended Boston University and Berkshire Music Center. Recipient of a number of awards, among them the Gershwin Memorial Award and Rackham Graduate Fellowships in the Arts, his larger works have been performed by the New York Philharmonic, the Philadelphia Orchestra, the Detroit Symphony, and other organizations. Since his residence in Cleveland Heights, Mr. Beglarian has resided in New York City area. In 1961 he founded Music-Book Associates, Inc., in New York, which offers editorial, production, and consulting services in music. Shortly thereafter he was appointed by the Ford Foundation and National Music Council as Field Representative of the Young Composers Project. In that capacity he assisted in the administration of the Project and undertook special related studies on behalf of the Foundation. In 1963, when the Project was expanded and became the ***Contemporary Music Project for Creativity in Music Education*** under MENC administration he joined the staff of that Project and now is its director.

THOMAS B. BRICCETTI, Denver schools, Colorado, 1961-62, and Pinellas County schools, Florida, 1962-63

(Born in Mount Kisco, New York, 1936)

Mr. Briccetti is a graduate of Eastman School of Music and has done graduate work at Columbia University. Winner of several composition awards, in 1958 he received the Italian Government *Prix de Rome*. Since his participation in the Project in the Pinellas County schools he has become active in the musical life in and around St. Petersburg, Florida. He is now the musical director and conductor of St. Petersburg Symphony, the Civic Opera Association of that city, and the Pinellas County Youth Symphony. He has taken part in professional workshops and has resided at the Yaddo Colony as composer.

55 PARTICIPATING COMPOSERS

BRUCE H. BURKLEY, Cincinnati schools, Ohio, 1962-63

(Born in Allentown, Pennsylvania, 1936)

Mr. Burkley holds a bachelor's degree from Houghton College and a master's degree from Peabody Conservatory. Prior to his Project year he was active as a professional trumpet player, violinist, and conductor. He has received a number of scholarships in composition. He now teaches theory and string instruments at West Liberty State College, West Liberty, West Virginia. His recent works have been performed at the College and at other university campuses.

D. DONALD CERVONE, State of Montana schools, 1960-61, and Milwaukee schools, Wisconsin, 1961-62

(Born in Meadville, Pennsylvania, 1932)

Mr. Cervone attended Eastman School of Music, where he earned his bachelor's degree, and the University of Illinois, where he earned his master's degree. He is currently completing his doctoral studies at the Eastman School of Music. Winner of a number of prizes in composition, among them the Benjamin Award, Mr. Cervone has resided in Rochester, New York since 1962. He is currently the director of music of St. Michael's Church and teaches at the Hochstein Memorial Music School. His recent works have been performed at Eastman, and his one-act opera was premiered in Rochester in 1965.

JOHN BARNES CHANCE, Greensboro schools, North Carolina, 1960-61 and 1961-62

(Born in Beaumont, Texas, 1932)

Mr. Chance received his bachelor's and master's degrees from the University of Texas. Recipient of a number of academic awards, most recently he won the Ostwald Award for his *Variations on a Korean Folk Song*. Since his two-year participation in the Project he has resided in Austin, Texas, where he is engaged in electronic equipment sales, and is musically active as a timpanist with the Austin Symphony and as a private teacher. A number of his works written during the Project years have been widely performed and have entered the repertoires of several secondary schools.

JOHN CHORBAJIAN, Evanston Township High School, Illinois, 1961-62

(Born in New York City, 1936)

A graduate of Manhattan School of Music, where he earned his bachelor's and master's degrees, Mr. Chorbajian now resides in New York City where he is

active as a private teacher of composition, theory, and piano. He has written for various media including a considerable amount of music for television productions. In 1960 he was the music director and staff composer for WRAMC-TV, Washington, D.C.

WILSON COKER, Philadelphia schools, Pennsylvania, 1960-61 and 1961-62

(Born in Pickneyville, Illinois, 1928)

Mr. Coker holds bachelor's and master's degrees from Yale University and a doctorate from University of Illinois. He has won several awards and fellowships, among them a Koussevizky Prize at the Berkshire Music Center and the publication awards of the Society for Publication of American Music. Since his participation in the Project he has received a number of commissions and performances in New York and Philadelphia. His *Concerto for Trombone and Symphonic Band* was performed at the Lincoln Center by the Cornell University Band. Mr. Coker has recently completed *Recitative and Canzona* on commission for Henry C. Smith, Solo Trombonist of the Philadelphia Orchestra. Most of his compositions are published by Theodore Presser Company. Mr. Coker was assistant to William Schuman, President of Lincoln Center, 1962 to 1964, and is now composer-in-residence at San Jose State College, California, and the chairman of the Festival of Twentieth-Century Music at that College.

EMMA LOU DIEMER, Arlington County schools, Virginia, 1959-60 and 1960-61

(Born in Kansas City, Missouri, 1927)

Miss Diemer received her bachelor's and master's degrees from Yale University and her doctorate from Eastman School of Music. Prior to her participation in the Project, she had received a Fulbright Scholarship to study in Belgium and a Louisville Orchestra Award. Since 1961 she has resided in Washington, D.C., area where she has continued an active association with the public schools of the region. She was composer-consultant on two pilot projects sponsored by the *Contemporary Music Project* in Baltimore, Maryland, and Arlington, Virginia, schools. She is presently a member of the faculty of the University of Maryland and organist at the Church of the Reformation in Washington, D.C. Almost all works written by Miss Diemer during her Project years have been published and are performed extensively by school organizations. She is active as a composer, and a number of her recent works have been performed in Washington and elsewhere.

57 PARTICIPATING COMPOSERS

DONALD J. ERB, Bakersfield schools, California, 1962-63

(Born in Youngstown, Ohio, 1927)

Mr. Erb has attended Kent State University, Cleveland Institute of Music, and Indiana University where he received his doctorate in 1965. He has written for various media, and his works have received frequent performances in New York, Cleveland, and elsewhere. He has had several commissions, among them from "Music in Our Times Series" and "Living Music, Inc., of Chicago." Currently he holds a Guggenheim Fellowship in composition and is working in the electronic medium at the Case Institute of Technology in Cleveland. His *Symphony of Overtures* has been performed recently by the Seattle Symphony and the Cleveland Orchestra.

FREDERICK A. FOX, Minneapolis schools, Minnesota, 1962-63

(Born in Detroit, Michigan, 1931)

Mr. Fox is a graduate of Wayne State University where he did his undergraduate work; he earned his doctorate at Indiana University. Prior to his participation in the Project he had composed a number of commissioned works for various media, received performances by major orchestras, and had taught theory and composition on the college level. In 1963 he joined the staff of the *Contemporary Music Project* for one year, and is currently on the faculty of California State College at Hayward. His recent works have been performed in New York City and the San Francisco area.

ARTHUR FRACKENPOHL, Hempstead schools, New York, 1959-60

(Born in Irvington, New Jersey, 1942)

Mr. Frackenpohl is a graduate of the Eastman School of Music and McGill University, Montreal, Canada. He holds a doctorate from the latter institution. He had composed a large number of published works prior to his participation in the Project, and since then has continued to be extremely active as a composer with numerous commissions, publications, and performances. Except for the Project year, he has been on the faculty of State University Teachers College at Potsdam, New York, where he is now Professor of Music and Coordinator of theory and keyboard courses. In addition to his commissions from various sources, he has received faculty grants from the New York State University. He was the director of a seminar in contemporary music for teachers held at Potsdam in 1965 under the auspices of the *Contemporary Music Project.*

ARNOLD FREED, Long Beach schools, California, 1959-60

(Born in New York City, 1926)

Mr. Freed attended the City University of New York, Juilliard School of Music, and New York University, where he earned his master's degree. Prior to his Project year he was active as pianist and teacher in New York City and had continued his studies under a Fulbright Scholarship in Italy. He is presently chief music editor for Boosey and Hawkes, Inc., music publishers, in New York. He has written works for virtually all media including music for television and films. A large number of his works, mainly choral pieces written before and after his Project year, are now published and performed extensively.

ARSENIO GIRON, Topeka schools, Kansas, 1962-63

(Born in Renteria, Spain, 1932; US citizen)

A graduate of Oberlin Conservatory and Tulane University, where he earned his master's degree, Mr. Giron was active as choir director and piano teacher prior to his Project year. He now teaches theory at Lindewood College, St. Charles, Missouri. His works include music for orchestra, chorus, band, and smaller wind ensembles.

PHILIP GLASS, Pittsburgh schools, Pennsylvania, 1962-63 and 1963-64

(Born in Baltimore, Maryland, 1937)

Mr. Glass studied piano and composition at the Juilliard School of Music, where he earned his master's degree. He has written works for various instrumental groups, chorus, and music for film, plays, and dance. He has received several awards, among them a BMI Student Composer Award and the Benjamin Prize while he was a student at Juilliard. After his residence in Pittsburgh, he received a Fulbright Scholarship to study in France. He now lives and works in Paris. Several of his works written during the Project years have been published, and his more recent work has been published and performed in Europe.

JOSEPH W. JENKINS, Evanston Township High School, Illinois, 1959-60

(Born in Philadelphia, Pennsylvania, 1928)

Mr. Jenkins attended Eastman School of Music, where he earned his bachelor's and master's degrees. He completed his doctoral work at the Catholic University. Prior to his participation in the Project, Mr. Jenkins already had a large body of

works published and performed, and he continues an active career in composition. He is on the faculty of Duquesne University and takes part in various musical activities of Pittsburgh. In recent years, he has written several works for a variety of performing groups, including incidental music for plays and film. He has contributed a substantial number of liturgical works for the Catholic Mass on commission from the Diocese of Pittsburgh. These and his other works are published and performed frequently.

DONALD JENNI, Ann Arbor schools, Michigan, 1960-61

(Born in Milwaukee, Wisconsin, 1937)

Mr. Jenni attended DePaul University, where he earned his bachelor's degree, and University of Chicago, where he earned his master's degree. Since his participation in the Project he has continued his studies for the doctorate at Stanford University. He is the winner of several awards, among them the BMI Student Composer Award, the National Federation of Music Clubs Award, and most recently, the Stanford University Humanities Award in the Creative Arts for his *String Quartet No. 1*. Prior to his Project year he was active in the musical life of the Chicago area as a director of the ISCM Composer Workshop Programs. A member of American Composers Alliance, his works are published and distributed by that organization. One of his recent works, *Death Be not Proud*, for chorus was commissioned by his former host school system for performance at the 1966 International Society for Music Education meeting in the United States. In 1966, he will be on the faculty of San Francisco State College.

NELSON H. KEYES, Louisville schools, Kentucky, 1961-62 and 1962-63

(Born in Tulsa, Oklahoma, 1928)

Mr. Keyes attended University of Texas, where he earned his bachelor's and master's degrees. He also attended University of Southern California, where he obtained his doctorate. Winner of several awards prior to his Project participation, he also had extensive teaching experience at Long Beach City College and at the University of Southern California. As a direct result of his two-year residence in Louisville under Project auspices, Mr. Keyes was retained in the community for a third year under a cooperative project subsidized by the local educational and musical institutions. He was, in effect, the community composer-in-residence, whose services were available to all musical groups in the city. A large number of works written during that year and performed subsequently include works for the Louisville Symphony, the Civic Ballet, the Children's Theater, and the all-city and state high school groups. Mr. Keyes is presently on the faculty of Kansas State Teachers College, Emporia, Kansas.

KARL KORTE, Oklahoma City schools, Oklahoma, 1961-62, and Albuquerque schools, New Mexico, 1962-63

(Born in Ossining, New York, 1928)

Mr. Korte holds a bachelor's and master's degrees from the Juilliard School of Music. He is the winner of several important awards, among them a Guggenheim Fellowship, the Gershwin Memorial Award, a Fulbright Scholarship for study in Italy, and a Crofts Fellowship at the Berkshire Music Center. Almost all works written during his project years are now published and are performed frequently. At present he is composer-in-residence on the faculty of the State University of New York (Harpur College) in Binghamton. His *String Quartet* was commissioned by the College and premiered by the Guarneri Quartet, and his *Third Symphony* was completed under a grant from the State of New York Research Award. His articles have appeared in *Instrumentalist* and *New Mexico Music Educator*.

JAMES L. KURTZ, Portland schools, Oregon, 1959-60

(Born in New York City, 1936)

Mr. Kurtz attended the Juilliard School of Music, where he earned his bachelor's degree, and Harvard University, where he earned his master's degree. He has won awards for his composition for voice, for organ, and for chamber music. Since his participation in the Project he has been a member of the faculty of Reed College, Portland, Oregon. Currently he is on leave of absence from the College to complete his doctorate at Brandeis University. He held Danforth Teachers grants in 1964 and 1965. He has received commissions from Young Audiences, Inc., and his orchestral works have been performed in Oregon and Washington.

RICHARD LANE, Rochester schools, New York, 1959-60 and Lexington schools, Kentucky, 1960-61

(Born in Paterson, New Jersey, 1933)

Mr. Lane received his bachelor's and master's degrees from the Eastman School of Music. With a number of works already published, his music is performed extensively by school and professional groups. He has received a number of commissions from various school musical organizations for local and regional performances. Mr. Lane now lives and works in Paterson, New Jersey, and is active as private teacher in composition and piano.

ROBERT LOMBARDO, Hastings-on-Hudson schools, New York, 1961-62 and Colorado Springs schools, Colorado, 1962-63.

(Born in Hartford, Connecticut, 1932)

A graduate of Hartt College of Music, University of Hartford, where he earned

his bachelor's and master's degrees, Mr. Lombardo completed his doctorate at the State University of Iowa. Among his many awards are a Koussevizky Composition Prize, two BMI Student Composer Awards, a National Federation of Music Clubs Award, and more recently a Guggenheim Fellowship. Mr. Lombardo is composer-in-residence at the Chicago Musical College, Roosevelt University. His *Threnody for Strings* was performed recently by the Cincinnati Symphony.

RONALD LO PRESTI, Winfield schools, Kansas, 1960-61 and 1961-62

(Born in Williamstown, Massachusetts, 1933)

Mr. Lo Presti is a graduate of the Eastman School of Music, where he earned his bachelor's and master's degrees. His awards include the Koussevizky Composition Prize, the College Band Directors National Association Award, and since his participation in the Project, three consecutive ASCAP awards. He has had extensive teaching experience and is presently on the faculty of Arizona State University. He has published several works, some of which are recorded commercially. Among them, *The Masks* is recorded on the Mercury label and was recently performed by the Robin Hood Dell Orchestra.

MARTIN MAILMAN, Jacksonville schools, Florida, 1959-60 and 1960-61

(Born in New York City, 1932)

Mr. Mailman completed his undergraduate and graduate studies at the Eastman School of Music, where he earned his doctorate. A professional trumpet player, he was active as a performer prior to his Project participation. Now a composer-in-residence on the faculty of East Carolina College, Greenville, North Carolina, Mr. Mailman has published a substantial number of works exclusively with Mills Music Inc., and receives frequent performances by school and professional groups. He is the chairman of the Annual Contemporary Music Festival held at East Carolina College, and was the director of the seminar for teachers sponsored by the *Contemporary Music Project* in 1965. Mr. Mailman has received a number of prizes, including several ASCAP awards and a Ford Foundation fellowship to attend the Stravinsky Festival at Santa Fe Opera in 1962.

SALVATORE MARTIRANO, Berkeley schools, California, 1962-63

(Born in Yonkers, New York, 1927)

After studying at Oberlin Conservatory and Eastman School of Music, Mr. Martirano continued his education in Europe under a Fulbright scholarship and the Rome Prize. Recipient of several other awards, including a Guggenheim Fellow-

ship and a grant from the Institute of Arts and Letters, Mr. Martirano has had major performances by several professional and academic groups here and in Europe. He has received commissions from the Fromm Foundation and the Stanley Quartet of University of Michigan, and recently was honored by Brandeis University with its Creative Artist Awards. Mr. Martirano is now on the faculty of the University of Illinois. Two of his works have been recorded: *O, O, O, O, That Shakespeherian Rag* on CRI label and *Cocktail Music for Piano* by Advance Records.

LEWIS M. MILLER, Elkhart schools, Indiana, 1961-62, and El Paso schools, Texas, 1962-63

(Born in New York City, 1933)

Mr. Miller earned his bachelor's degree at Queens College and his master's degree at the Manhattan School of Music. Prior to his Project year he was staff composer and arranger for the Army Special Services stationed in Germany. Since 1963 he has continued his graduate work at North Texas State University, where he recently obtained his doctorate. Mr. Miller has composed a large repertoire of works for various media, and his *Introduction and Allegro* was recently performed by the Dallas Symphony. He is presently the chairman of Fine Arts Department of Texarkana College, Texas.

DEXTER MORRILL, University City schools (suburban St. Louis), Missouri, 1962-63 and 1963-64

(Born in North Adams, Massachusetts, 1938)

Mr. Morrill attended Colgate University and Stanford University, where he received his master's degree. He has written for various media including works for jazz groups. Prior to his participation in the Project, he was active in Massachusetts and New York as director of numerous jazz performances. Presently he is continuing his studies for his doctorate at Cornell University. His recent works have been for various instrumental groups and have been performed in Ithaca, New York, and elsewhere.

ROBERT S. MUCZYNSKI, Oakland schools, California, 1959-60, and Tucson schools, Arizona, 1961-62

(Born in Chicago, Illinois, 1929)

Mr. Muczynski is a graduate of DePaul University, where he earned his bachelor's

and master's degrees. With several of his works published and recorded, Mr. Muczynski's recent works are frequently performed by school and professional groups. Recently his works have been performed by the Baltimore Symphony and the National Symphony. The latter organization commissioned and performed his *Symphonic Dialogues* with eight performances in Washington and New York City. Mr. Muczynski has extensive teaching experience and is currently on the faculty of the University of Arizona in Tucson.

THEODORE S. NEWMAN, Tulsa schools, Oklahoma, 1960-61

(Born in New York City, 1933)

Mr. Newman is a graduate of the University of Miami and the Juilliard School of Music. He has won several awards, among them the Benjamin Award, Gretchaninoff Memorial Prize, the Elizabeth Sprague Coolidge Chamber Music Prize, the McCollin Award and, most recently, a Guggenheim Fellowship. He now resides in New York City where he is active as a composer with many commissions and performances to his credit. Recently his ballet *Songs and Processions* was premiered in New York City and his *String Quartet* in Taos, New Mexico.

HAROLD OWEN, Wichita schools, Kansas, 1959-60

(Born in Los Angeles, California, 1932)

Mr. Owen attended the University of Southern California, where he earned his bachelor's and master's degrees. A substantial part of his works written under the Project are now published and performed extensively. His many prizes include the BMI award and the Helen S. Anstead Award for his *Variation Suite for Orchestra*. Currently Mr. Owen is on the faculty of the University of Southern California and is active as a composer in the Los Angeles area. His recent works have been performed on the West Coast in concerts and radio broadcasts.

JOSEPH PENNA, Granite District schools (Salt Lake City), Utah, 1961-62 and 1962-63

(Born in Piacenza, Italy, 1925; US citizen)

Mr. Penna received his early education in Italy and completed his graduate work at Columbia University. During his two-year participation in the Project in Salt Lake City he produced a large body of works in all media. Since that time he has resided in New York City and has been active as Music Editor for E.B. Marks Music Corporation and, most recently, for the World Library of Sacred Music.

PETER SCHICKELE, Los Angeles schools, California, 1960-61

(Born in Ames, Iowa, 1935)

Mr. Schickele attended Swarthmore College, where he earned his bachelor's degree and the Juilliard School of Music where he earned his master's degree. While at Juilliard, he received two Richard Rodgers Scholarships and the Copley Scholarship at the Aspen School of Music. Mr. Schickele has composed extensively for orchestra, band, chorus and chamber ensembles. Since his participation in the Project he has resided in New York City and taught at the Juilliard School of Music. Most recently he has given a series of satire-concerts in New York City under the name of "P.D.Q. Bach" to great popular acclaim. Some of this music has been recorded on the Vanguard label.

CONRAD S. SUSA, Nashville schools, Tennessee, 1961-62 and 1962-63

(Born in Springdale, Pennsylvania, 1935)

Mr. Susa attended Carnegie Institute of Technology, where he earned his bachelor's degree and the Juilliard School of Music, where he earned his master's degree. He is the winner of a number of prizes, among them the Benjamin award, the Gretchaninoff Prize and the Gershwin Memorial Scholarship. Since his participation in the Project, he has resided in New York City, composing for the Stratford, Connecticut, and San Diego, California, Shakespeare Festivals and for the Association of Producing Artists. In that capacity he has written extensively for plays, films, and television productions. Most noteworthy were his incidental scores written for the Esso Theatre U.S.A.: ***Man and Superman***, and ***Calgary***. His ***Pastorale for Strings*** was performed recently by the San Diego Symphony.

DAVID TCIMPIDIS, Sarasota schools, Florida, 1961-62

(Born in Cincinnati, Ohio, 1938)

Mr. Tcimpidis attended the College Conservatory of Music in Cincinnati and the Mannes College of Music, where he earned his bachelor's degree. Since his participation in the Project he has resided in New York City and continued his advanced studies in composition. He is presently on the faculty of the Mannes College of Music.

WILLIAM THOMSON, Elkhart schools, Indiana, 1960-61

(Born in Fort Worth, Texas, 1927)

Mr. Thomson did his undergraduate work at North Texas State University and his graduate work at Indiana University, where he earned his doctorate. He has

written for orchestra, band, and choral groups and has a number of awards from his compositions. Since his participation in the Project, he has been on the faculty of Indiana University and is now the Chairman of the Theory Department of that institution. He has written several books and articles on theoretical subjects and was chairman of the group dealing with musical analysis at the Seminar on Comprehensive Musicianship sponsored by the *Contemporary Music Project* at Northwestern University. In 1965 he was appointed to the Policy Committee of the Project.

ROBERT WASHBURN, Elkhart schools, Indiana, 1959-60

(Born in Bouckville, New York, 1928)

Mr. Washburn received his bachelor's and master's degrees from the State University College, Potsdam, New York, and his doctorate from Eastman School of Music. Prior to his participation in the Project he was a professional violist and played with the San Antonio Symphony and the US Air Force Band of the West. A large number of his works are published and performed extensively, and virtually his complete output during his Project year has been published and is available commercially. His orchestra works have been performed by the Symphony orchestras of Indianapolis, Nashville, Phoenix, and other professional groups and academic organizations. He is currently Professor of Music at the State University College at Potsdam.

RICHARD WERNICK, Bayshore schools, New York, 1962-63 and 1963-64

(Born in Boston, Massachusetts, 1934)

Mr. Wernick attended Brandeis University and Mills College, where he obtained his master's degree. He has received scholarships and awards at the Berkshire Music Center, where he studied composition and conducting. After his Project years he was on the faculty of the State University of New York in Buffalo and was closely associated with the Center of Creative and Performing Arts at the University. He is currently on the faculty of the University of Chicago and is the conductor of the University Symphony Orchestra. His recent works have been performed in Buffalo, New York, and on a program of new American music in Moscow, USSR. All of his works written under the Project have been published by Mills Music, Inc.

MICHAEL WHITE, Seattle schools, Washington 1959-60 and Amarillo schools, Texas, 1960-61

(Born in Chicago, Illinois, 1931)

Mr. White attended Oberlin College, the University of Wisconsin, and Chicago

Musical College, where he earned his bachelor's degree. He completed his master's degree at Juilliard School of Music. The works written during the two Project years are for various media, and almost all are now published by G. Schirmer, Inc. Upon completion of his participation in the Project, Mr. White was appointed Composer-in-Residence by the Seattle Public Schools under a subsidy by that city's Board of Education. In that capacity he wrote several works for performing organizations in the Seattle area, including the *Diary of Anne Frank* for Soprano and Orchestra performed by the Seattle Symphony and a 3-act opera, *The Dybbuk*, which was produced by the Seattle Opera Association and the Symphony. Mr. White held a Guggenheim Fellowship in 1963 and has received annual ASCAP Awards since 1964. He is currently on the faculty of Oberlin Conservatory of Music.

LAWRENCE L. WIDDOES, Salem schools, Oregon, 1961-62

(Born in Wilmington, Deleware, 1932)

Mr. Widdoes received his bachelor's degree from the Juilliard School of Music where he received the Benjamin award for his *Psalm for Organ*. Since his participation in the Project he has resided in New York City and is currently on the faculty of the Juilliard School of Music. Recently he won the Elizabeth Sprague Coolidge Chamber Music Award for his *Sonatina for Flute and Piano* which was selected also for publication by the Society for Publication of American Music.

RAMON E. ZUPKO, Lubbock schools, Texas, 1961-62

(Born in Pittsburgh, Pennsylvania, 1932)

Mr. Zupko holds a bachelor's degree from the Juilliard School of Music and a master's degree from Columbia University. He is the winner of several awards among them the Benjamin award, the Sagalyn Orchestral Award and a first prize for his *Violin Sonata* from the National Federation of Music Clubs. In 1958 he also received a Fulbright Scholarship for study in Austria. Mr. Zupko has revised almost all of his works written under the Project; some have been published recently. Since his participation in the Project, Mr. Zupko has returned to Europe and presently resides in Bilthoven (Utrecht), Holland. He has been active there as a composer, lecturer, and recitalist, and his works have been performed by various European organizations. Most recently he was the co-winner of the "City of Trieste" Composition contest with his *Concerto for Violin and Orchestra*, which will be performed by the Trieste Symphony Orchestra.

PARTICIPATING SCHOOL SYSTEMS

68 PARTICIPATING SCHOOL SYSTEMS

	School System	*Metropolitan Population*	*Number of Schools* HS	JHS	Elem.	*Years Participating*					
1.	Albuquerque, New Mexico	210,000	6	15	62				62		
2.	Amarillo, Texas	150,000	4	7	34		60				
3.	Ann Arbor, Michigan	68,000	1	3	6		60				
4.	Arlington, Virginia	172,000	4	6		59	60				
5.	Bakersfield, California	59,000	9						62		
6.	Bayshore, L.I., New York	23,000	1	1	4				62	63	
7.	Berkeley, California	110,000	1	3	14				62		
8.	Cincinnati, Ohio	500,000	8	11	65				62		
9.	Cleveland Heights, Ohio	100,000	1	4	11	59					
10.	Colorado Springs, Colorado	100,000	2	5	24				62		
11.	Denver, Colorado	495,000	5	14	88			61			
12.	Elkhart, Indiana	46,000	1	3	12	59	60	61			
13.	El Paso, Texas	280,000	9	12	40				62		
14.	Evanston, Illinois	80,000	1	3	15	59		61			
15.	Granite School District, Utah (Salt Lake City)	172,000	4	8	32			61	62		
16.	Greensboro, North Carolina	100,000	3	9	28		60	61			
17.	Hastings-on-Hudson, New York	9,000	1		1			61			
18.	Hempstead, L.I., New York	28,000	1		6	59					

69 PARTICIPATING SCHOOL SYSTEMS

Superintendent of Schools	*Music Supervisor*	
Charles R. Spain	Virginia LaPine (Mrs.)	1.
Robert Ashworth	Gertrude Elliker (Miss)	2.
Jack Elzay	Roger E. Jacobi	3.
Ray H. Reid	Florence Booker (Miss)	4.
Theron McCuen	Ray Van Diest	5.
Lloyd Moreland	Wayne H. Camp	6.
C. H. Wennerberg	Dr. Earle B. Blakeslee	7.
Dr. Wendell Pierce	Dr. John W. Worrel	8.
O. E. Hill	John F. Farinacci	9.
Dr. Roy J. Wasson	Gustave Jackson	10.
Kenneth E. Oberheltzer	John T. Roberts	11.
J. C. Rice	John Davies	12.
H. E. Charles	Ross Capshaw	13.
Lloyd Michael	Sadie Rafferty	14.
Elmer Hartvigsen	Lewis J. Wallace	15.
Philip J. Weaver	Herbert Hazelman	16.
Dr. Philip B. Langworthy	Peter Deluke	17.
Dr. Amos Kinkaid	Imogene Boyle (Miss)	18.

70 PARTICIPATING SCHOOL SYSTEMS

	School System	Metropolitan Population	Number of Schools HS	JHS	Elem.	Years Participating
19.	Jacksonville, Florida	300,000	9	14	84	59 60
20.	Lexington, Kentucky	60,000	2	3	12	60
21.	Long Beach, California	350,000	5	13	53	59
22.	Los Angeles, California	2,900,000	42	59	430	60
23.	Louisville, Kentucky	390,000	6	12	52	61 62
24.	Lubbock, Texas	128,000	2	8	32	61
25.	Milwaukee, Wisconsin	800,000	12	12	116	61
26.	Minneapolis, Minnesota	700,000	11	13		62
27.	Montana (State)	500,000	154 School Systems			60
28.	Nashville, Tennessee	200,000	8	15	50	61 62
29.	Oakland, California	381,000	5	14	66	59
30.	Oklahoma City, Oklahoma	321,000	11	5	85	61
31.	Philadelphia, Pennsylvania	2,071,000	18	30	182	60 61
32.	Pinellas County, Florida (Incl. St. Petersburg)	370,000	12	17	65	62
33.	Pittsburgh, Pennsylvania	700,000	13	13	95	62 63
34.	Portland, Oregon	485,000	11		95	59
35.	Rochester, New York	360,000	8	8		59
36.	Salem, Oregon	50,000	2	4	30	61

71 PARTICIPATING SCHOOL SYSTEMS

Superintendent of Schools	*Music Supervisor*	
Ish Brant	Carolyn Day (Miss)	19.
John Ridgeway	Zaner Zerkle	20.
Douglas Newcomb	Fred Ohlendorf	21.
Ellis A. Jarvis	William C. Hartshorn	22.
Dr. Omer C. Carmichael	Helen Boswell (Miss)	23.
Nat Williams	Dr. John M. Anderson	24.
H. S. Vincent	Joseph Skornicka	25.
Dr. Rufus A. Putnam	Dr. C. Wesley Andersen	26.
Harriet Miller (Miss) State Supervisor of Public Instruction	Alfred W. Humphreys	27.
Harry Oliver	Howard Brown	28.
Selmer Berg	Harold C. Youngberg	29.
Dr. Melvin W. Barnes	Henry Foth	30.
Allen H. Wettier	Louis G. Wersen	31.
Floyd T. Christian	Wallace Gause	32.
Dr. Calvin E. Gross	Stanley H. Levin	33.
J. W. Edwards	A. Verne Wilson	34.
Dr. Howard Seymour	Howard Hinga	35.
Charles Schmidt	Dr. William Swettman	36.

72 PARTICIPATING SCHOOL SYSTEMS

School System	Metropolitan Population	Number of Schools HS	JHS	Elem.	Years Participating
37. Sarasota County, Florida	78,000	4	4	13	61
38. Seattle, Washington	575,000	11	15	86	59
39. Topeka, Kansas	118,000	2	11	35	62
40. Tucson, Arizona	186,000	4	10	50	61
41. Tulsa, Oklahoma	250,000	7	16	~~63~~	~~60~~
42. University City, Missouri (Nr. St. Louis)	55,000	1	2	11	62 63
43. Wichita, Kansas	250,000	5	15	78	59
44. Winfield, Kansas	12,500	1		6	60 61

73 PARTICIPATING SCHOOL SYSTEMS

Superintendent of Schools	*Music Supervisor*	
William Strode	Marguerite Burnham (Miss)	37.
Ernest W. Campbell	Jack E. Schaeffer	38.
Wendell R. Godwin	C. J. McKee	39.
Dr. Robert D. Morrow	Dr. Max T. Ervin	40.
Charles C. Mason	Gerald Whitney	41.
Robert S. Gilchrist	Mary K. Stamper (Miss)	42.
Laurence H. Shepoiser	Arthur G. Harrell	43.
Herbert Hawk	Howard Halgedahl	44.

PROJECT COMMITTEE MEMBERS

Committee Member	*Present Affiliation*	*Years Served*
Norman Dello Joio Chairman	1115 Fifth Avenue New York, New York 10028	1959, 1960, 1961, 1962, 1963
Jacob Avshalomov	Conductor Portland Junior Symphony 618 Park Building Portland 5, Oregon	1959, 1960
Stanley Chapple	School of Music University of Washington Seattle 5, Washington	1960
Oliver Daniel	Director Contemporary Music Projects Broadcast Music, Inc. 589 Fifth Avenue New York, New York 10017	1959, 1960
Bernard Fitzgerald	Head Department of Music College of Arts and Sciences University of Kentucky Lexington, Kentucky	1961, 1962, 1963
Vittorio Giannini	President North Carolina School of the Arts Post Office Box 4657 Winston-Salem, North Carolina	1959, 1960, 1961

75 PROJECT COMMITTEE MEMBERS

Committee Member	*Present Affiliation*	*Years Served*
Dr. Howard Hanson	President, Chairman of the Board National Music Council 117 East 79th Street New York, New York 10021	1959, 1960, 1961
Bernard Heiden	Indiana University Bloomington, Indiana	1961, 1962, 1963
Helen M. Hosmer	Director Crane Department of Music State University College of Education Potsdam, New York	1960, 1961, 1962, 1963
Wiley L. Housewright	School of Music The Florida State University Tallahassee, Florida	1959, 1960, 1961, 1962, 1963
George Howerton	Dean School of Music Northwestern University Evanston, Illinois	1959, 1960, 1961, 1962, 1963
Thor Johnson	Director Interlochen Arts Academy Interlochen, Michigan	1959, 1960
Leon Kirchner	Department of Music Harvard University Cambridge 38, Massachusetts	1962, 1963
Vanett Lawler	Executive Secretary Music Educators National Conference 1201 Sixteenth Street, Northwest Washington 6, D.C.	1959, 1960, 1961, 1962, 1963
Robert Marvel	State University of New York Fredonia, New York	1959, 1960

76 PROJECT COMMITTEE MEMBERS

Committee Member	*Present Affiliation*	*Years Served*
Peter Mennin	President Juilliard School of Music 120 Claremont Avenue New York, New York 10027	1959, 1960, 1961, 1962, 1963
Douglas Moore	Apartment 52 464 Riverside Drive New York, New York 10027	1959, 1960
James Neilson	Oklahoma City University Oklahoma City, Oklahoma	1959, 1960, 1961
Max Rudolf	Music Director Cincinnati Symphony Orchestra 1313 Central Trust Bank Tower Cincinnati, Ohio 45202	1960, 1961
Ralph Rush (deceased)	University of Southern California Los Angeles, California	1959, 1960, 1962, 1963
Gid Waldrop	Dean Juilliard School of Music 120 Claremont Avenue New York, New York 10027	1962, 1963

APPENDIX

Abbreviations Used in This Book

A	Alto	Orch	Orchestra
Bcl	Bass Clarinet	Org	Organ
B.D.	Bass Drum	Perc	Percussion
Br	Brass	Pf	Piano
Bsn	Bassoon	Picc	Piccolo
Cbcl	Contra-bass Clarinet	Prof	Professional
Cbsn	Contra-bassoon	Quar	Quartet
Cel	Celeste	Quin	Quintet
Cham	Chamber	S	Soprano
Cho	Chorus	Sax	Saxophone
Cl	Clarinet	Sb	String Bass
Dnc	Dance	Str	String
El	Elementary	Symph	Symphony
Ens	Ensemble	T	Tenor
Fl	Flute	Timp	Timpani
Gps	Groups	Trb	Trombone
Hn	Horn	Trp	Trumpet
HS	High School	U	University
Inst	Instruments	Va	Viola
JH	Junior High School	Vc	Cello
Mba	Marimba	Vn	Violin
Narr	Narrator	Ww	Woodwind
Ob	Oboe		

Abbreviations: Publishers of Music Listed in the Catalog

ACA American Composers Alliance
170 West 74 Street
New York, New York

AMP Associated Music Publishers, Inc.
1 West 47 Street
New York, New York 10036

AV Avant Music
2859 Holt Avenue
Los Angeles, California 90034

BC Brodt & Company
Charlotte, North Carolina

BH Boosey & Hawkes, Inc.
30 West 57 Street
New York, New York 10019

CanP Canyon Press
17 Kearney Street
East Orange, New Jersey

CF Carl Fischer, Inc.
62 Cooper Square
New York, New York 10003

EBM E.B. Marks Music Corporation
136 West 52 Street
New York, New York 10019

ECS E.C. Schirmer & Co.
221 Columbus Avenue
Boston, Massachusetts

EV Elkan-Vogel Co., Inc.
1716 Sansom Street
Philadelphia 3, Pennsylvania

FC Fleisher Collection
719 Catherine
Philadelphia, Pennsylvania

FM Frank Music Corp.
119 West 57 Street
New York, New York

GMC Galaxy Music Corporation
2121 Broadway
New York, New York 10023

GS G. Schirmer
4 East 49 Street
New York, New York

HF Harold Flammer, Inc.
251 West 19 Street
New York, New York

HWG H.W. Gray & Co., Inc.
159 East 48 Street
New York, New York

JF J. Fischer & Co.
Glen Rock, New Jersey

MBA Music-Book Associates, Inc.
165 West 46 Street
New York, New York 10036

McM McGinnis & Marx
408 Second Avenue
New York, New York

MM Mills Music, Inc.
1619 Broadway
New York, New York 10019

MW M. Witmark & Sons Co.
c/o Music Publishers Holding Corp.
619 West 54 Street
New York, New York 10019

Nov Novello & Co.
159 East 48 Street
New York, New York

OUP Oxford University Press, Inc.
417 Fifth Avenue
New York, New York

RMP Rochester Music Publishers
358 Aldrich Road
Fairport, New York

SB Summy-Birchard Publishing Co.
1834 Ridge Avenue
Evanston, Illinois

SCL Schott & Co., Ltd.
48 Great Marlborough Street
London W. 1, England

SF Sam Fox Music Publishing Co.
11 West 60 Street
New York, New York

SHM Schmitt, Hall & McCreary
Park Avenue at Sixth Street
Minneapolis, Minnasota

SKM Skidmore Music Co.
666 Fifth Avenue
New York, New York

SMP Southern Music Publishing Company
1619 Broadway
New York, New York 10019

SP Shawnee Press, Inc.
Delaware Water Gap, Pennsylvania

TP Theodore Presser Co.
Bryn Mawr, Pennsylvania

Memorandum to Composers and Music Supervisors
Participating in the Composers in Public Schools Program

The conduct of the Composers in Public Schools project has been governed by policies and procedures that have evolved since the first group of composers was assigned to high schools in 1959. *These policies and procedures are set forth in the following memorandum, as revised in* 1965. *The functions of the composers and the supervisors under the Young Composers Project were essentially the same, however, as they are now.*

BACKGROUND

Beginning with the school year 1959-1960 the Ford Foundation in association with the National Music Council placed selected young composers in public secondary schools to spend a year in residence in the school community for the purpose of composing music suitable for performance by school musical organizations. The main objectives of the Project were to provide opportunities for the young composers to pursue their craft and to receive adequate performances of their work, and to involve students in the music being written for them by the composer. The interchange of musical ideas, techniques and attitudes which resulted from the association of composers and music educators brought about a new vitality in the musical life of the community and its schools. The Project made possible the bringing together of the composer and his performers, the establishment of a creative artist within the cultural life of the community, and the creation of a body of music which might affect the taste and standards of music played in schools throughout the country.

The Music Educators National Conference, the professional organization of music educators, cooperated closely with the Ford Foundation in the Project from the beginning, and gave it its enthusiastic support. As the Project developed, broader areas of music education were directly influenced by the increased use of contemporary music in secondary schools. These areas were primarily concerned with additional training for teachers to further their understanding of contemporary compositional techniques, and broader use of present-day music in all grade levels toward a creative approach in music education. In 1963 the Ford Foundation granted $1,380,000 to the MENC to establish and administer a much enlarged

Project which incorporated the "Composers in Public Schools Project" with others under the general heading of *Contemporary Music Project for Creativity in Music Education*, CMP. The scope of the present project includes not only placement of composers in public schools, but also involves establishment of seminars and workshops in various institutions of higher learning, and support of pilot projects in creative aspects of music education. Thus all levels of music education, from elementary grades to post-graduate studies, are incorporated within the current Project. Its general aim is to bring together composers and music educators to enhance and enrich the music program in schools, and to use the professional resources of both groups to explore and institute new techniques in music education. The "Composers in Public Schools Project" functions as an invaluable laboratory for the realization of these aims. It is hoped that the project will successfully continue the work of its predecessor under direct Foundation administration, and that it will bring forth many new and valuable ideas to the other parts of the overall Project.

Based on past experiences of the Project, certain suggestions are made below as a guide to composers and supervisors participating in the "Composers in Public Schools Project." It is our hope that the outlined procedures will be helpful in promoting the smooth functioning of the Project, and will lead to a musically successful and rewarding association between the composer and his host system. The composer and supervisor should familiarize themselves with their respective functions as outlined below, and should continue to refer to this memorandum for recommended procedures.

SUPERVISOR'S FUNCTION

1. The supervisor acts as adviser and host to the composer, giving him the benefit of his professional and personal experience so that the composer may carry out his work under the most ideal circumstances possible.

2. The supervisor should do all in his power to assist the composer in finding suitable living accommodations. The supervisor normally provides a list of possible housing to the composer, with some indication of desirability of area and access to the schools. He should note, for instance, if the composer would need a car to visit various schools within the system.

3. In his capacity as host, the supervisor should introduce the composer to the superintendent and to other public school officials, his own staff, and persons active in the local musical scene: composers, critics, performers, et al. If there is a college or university with a music department in the vicinity, the supervisor should be prepared to introduce the composer to faculty members involved in composition and music education.

4. Although the administration of the Project will attempt to give the composer information about the host community, the supervisor should be prepared to provide additional details concerning the community's cultural resources, including the local symphony and other musical groups.

5. The supervisor should ascertain the composer's wishes about facilities for composition and do his best to meet his desires. Some composers may prefer to work at home; if this is not possible and if it is mutually agreeable, the system may set aside a reasonably equipped room on school property as the composer's studio. The studio should have at least a usable piano and work table, and should be accessible during reasonable working hours, possibly 9 to 6 daily. It should, however, be understood that, unless mutually agreeable, the composer is under no obligation to put in regular hours at the school building.

6. The sum of $650 has been made available to the host system toward the cost of duplicating scores and parts, copying, and similar costs directly related to the Project. In some instances, the rental of a piano for the composer may be paid from these funds. The supervisor should keep a record of expenses incurred in the Project, and provide a formal statement to the Project Director at the conclusion of the school year.

7. The supervisor is responsible for acquainting the composer with the various performing groups in the secondary schools. The supervisor or the individual director of a group, if approved by the supervisor, may request the composer to write for a specific group. The composer may propose writing a work in a specific medium or for a specific group, but should obtain the supervisor's approval before proceeding with the work. In all instances, the supervisor should be informed of any work being written by the composer for school groups.

8. The supervisor has the responsibility of making the optimum use of the composer during his period of residence, but he must keep in mind the interests of the composer as well as those of the students and system. The composer assigned to a school system has been selected with great care by a committee of foremost American composers on the basis of his demonstrated talents and personal qualifications. It is quite likely that the works the composer produces during his residence may require more than the usual rehearsal time and effort. However, the musical challenge in tackling a new work provides a valuable professional experience not only to the director of the performing groups, but perhaps to a greater extent to students learning and playing the music and to the audiences hearing the work. Every opportunity should be afforded the composer to provide suitable public performances of his works. Where it is not possible to perform publicly a work written under the Project, it is understood that what he has written will receive an adequate reading by a competent school group.

9. For the benefit of the performing group, the school system and the composer, it is hoped that all works written and performed during the year will be adequately taped. The CMP maintains a permanent library of Project works and would like to have a duplicate copy of the tape and the score (not parts) of works written under project auspices. The supervisor will be responsible for seeing that as many of these tapes as possible will be sent to the Project Director.

10. The supervisor should inform the local press of the Project activities and composer's work. It is suggested that the school system keep a record of public activities of the composer during his residence: programs, press notices, announcements, etc., and will incorporate it with a professional evaluation of the Project at its conclusion. The CMP will be eager to receive such materials and similar reports about project activities. The supervisor will be responsible for turning these materials over to the Project Director.

11. The composer is to devote his efforts primarily to the writing of works for school use. He is not to undertake formal teaching or staff responsibilities in the school. However, at the discretion of the supervisor, he may be asked to assist in the rehearsing of his work and its public performance, to address students and adult groups, or to take an active part in the community's musical life. The composer is not to accept any obligation which may interfere with his full-time work for school groups. It is assumed that for greater identification and understanding of public school music in the host community the supervisor may encourage the composer to accept performing and speaking engagements, to arrange for performances of his works by other musical organizations in the community and similar professional activities.

COMPOSER'S FUNCTION

1. The composer's essential responsibility is to write to the best of his ability and artistic conviction works suitable for performance by the secondary public school groups of the system to which he has been assigned. The school systems acting as hosts have been selected with great care by a committee of eminent music educators on the basis of the musical competence of the student groups, professional qualifications of the music staff, and the enthusiasm of the school officials for the project. The composer may expect to find willing and capable musical organizations directly interested in the works he will write for them. He should bear in mind, however, that these are secondary school organizations of young musicians working within the curricular restrictions of public schools and that they may not have unlimited time to devote to polished performances of his works. Although the performance outlets available to the composer would be found mainly in the secondary schools, he is encouraged to write works suitable for performance by elementary school groups, as well. It is most desirable that his music reach as many public school groups on all levels as possible.

2. During his residence in the school community the composer should avail himself of the advice and direction the supervisor may provide. His contacts with school groups and their directors should be made through the supervisor or with his advice and approval—at least during the initial weeks of the project. The supervisor should be informed at all times of the composer's professional activities which involve the school and community musical organizations.

3. The composer will be expected to take up residence in the community at least two weeks prior to the opening of school. It is essential to the success of the project to find suitable housing within the community, with easy access to various schools in the system. If for financial or other reasons adequate housing cannot be found within the community, the composer may reside in a nearby town after he has obtained permission from the supervisor and the Project Director.

4. The working conditions of the composer should be those which are most conducive to productive work. Composers are free to work at home or at school, whichever is more practical; but the supervisor should be kept informed of his working plans.

5. Soon after school opening, the composer should systematically visit all performing groups in the secondary schools to acquaint himself with the groups' capabilities and the directors' needs. He should note such technical data as instrumentation, competence of individual players and sections, concert schedules, rehearsal time and similar matters. With the help of the supervisor he should do his best to become personally acquainted with the individual directors and their musical goals.

6. Works may be requested by individual directors through the supervisor, or the composer himself may initiate the writing of a work for a specific medium after he has obtained approval from the supervisor. It is assumed that the composer-supervisor relationship will be personally and professionally close enough to permit free interchange of suggestions and ideas without setting up rigid procedural rules which may stifle creative development of the Project.

7. On the basis of past experience, it is advisable to begin the school year with the composition of shorter works suitable for programing in the fall or December concerts. Larger and more ambitious works may be started simultaneously for later concerts. The composer should realize that in a typical public school situation the band is heavily committed to prepare and play music suitable for football games, and that as a rule there is very little time for learning concert material during the first three months of the school year. Groups readily available during this period are choirs and string orchestras, possibly smaller instrumental and choral groups. Since the composer would be quite occupied during these months with composition of new works, the responsibility to athletics is not too serious. If the composer has

works suitable for school groups in his repertoire, the groups which might give concerts before new works are ready could program them at their discretion. It may be useful, therefore, if the composer provides the supervisor some months prior to his actual residence, with scores of his works for possible early performances.

8. The composer's responsibility is to write music; any other obligation which interferes with his work should be avoided. However, it is expected that the composer will become closely involved with the school music program and the musical life of the community. He should be ready to assist in the rehearsing and performance of his work, to address groups interested in his profession, advise and encourage creative talents in the schools, and be identified with the musical and cultural aspirations of the schools and the community. Not all composers may be qualified to assume such important roles, but it should be borne in mind that the Project has been most successful in situations where such involvement by the composer has in fact occurred.

9. Composers are selected early enough to enable them to meet their current commitments prior to taking up residence in the schools. The composer should not take on commissions and performing engagements outside the project during his grant year. He may, however, accept these during his stay if they are to be met after the school year. Prolonged absences during the school year should be avoided unless there are compelling reasons. In such events the supervisor should be notified and approval obtained from the Project Director in writing before the composer leaves his place of residence. Talks, performances, or attendance at functions away from the local scene (e.g., MENC regional or national meetings, state conferences, etc.), arranged by the supervisor or with his approval need not be cleared in advance by the Project Director. A report of these engagements, however, should be included in the final report sent to the Project Director by the supervisor at the end of the year.

10. Almost all school systems have duplicating facilities for scores and parts. There are several types of duplicating processes in use, each based on a master copy drawn on regular music paper or transparencies. The composer should acquaint himself with the process readily available in the school and prepare his master copy accordingly. Most school duplicating equipment, for example, uses 8-1/2 x 11 paper as opposed to the 9 x 12, or 11 x 14 paper sizes of typical music papers. If need be, special paper may be printed in sufficient quantity to accommodate the available duplicating process. Although some schools may have larger machines capable of duplicating large scores, most often these must be done outside by a commercial duplicating firm. If such services are not readily available in the community, inquiries should be made early in the school year to locate a supplier of such services. Local composers and musicians may be expected to know of these services. In duplicating choral music where more than 50 copies of a work may be required, it may be advantageous to use multilith and offset processes. In all

events, the composer should prepare scores and parts with as much care and professional attention as he expects from the performers toward his own music. If necessary, the copying of music written under the Project may be done by a professional whose fee will be paid through the operational funds given to the host system.

11. The composer should keep a record of his activities under the Project for the benefit of his own growth as a composer and as a part of his curriculum vitae. The Project administration will be pleased to receive copies of programs, press clippings, etc., together with other details of the composer's activities and any suggestions he may wish to make at the conclusion of the year toward improvement of the Project. The CMP maintains a permanent library of scores and tapes of compositions written under the Project, and would be happy to receive copies of works completed during the composer's residence.

12. The composer retains all rights to the works written under the Project; neither the school system nor CMP expects to use the material after the Project year without written permission of the composer. If the composer intends to circulate his works among other performing organizations and publishers, he may further protect his interests by formally copyrighting the work with the Library of Congress. Under normal circumstances depositing of a duplicate copy with CMP will provide the composer with a certain degree of protection until the work has in fact been published. The composer should realize, however, that he is responsible for obtaining copyright of his compositions and that this will not be done by the local system or by the Project administration.

GENERAL OBSERVATIONS

Certain general suggestions applicable both to composers and supervisors are offered in conclusion.

As in any composer-performer relationship there must exist a mutual respect for and understanding of one another's work. The composer should be considerate of the function of a school music director and not expect his undivided attention. Similarly, the supervisor should realize and appreciate the musical aspiration of the composer assigned to his system; he should provide him with as many opportunities as possible within the framework of the school music program without either unduly overloading the composer with requests or allowing his talents to go unused. In such a relationship of mutual consideration, it is not possible to establish rigid rules. Each situation will develop in its own way, and hopefully in the way best suited to the individuals participating in the Project.

It is the hope and expectation of the Project, the MENC, and the Ford Foundation, that in certain instances where the Project has met with success during its first year

of operation, the assignment of the composer to the host community may be continued for a second year. In such an event, the school system should be prepared to assume the operational costs of the Project ($650) and to contribute approximately $1500-$2000 toward the composer's grant. The contribution may come from school funds or through sources outside the public school system. In order that the Committee for selection of composers and school sites may consider renewal of grants for a second year, the Project Director should be officially notified by the school system and the composer of their intentions not later than December 31 of the first year of the grant. The participants will be informed of the exact date of the Committee meeting.

The administration of the Project will arrange a short visit by the composer to the school system to which he has been assigned sometime in the Spring prior to his taking up residence in the community. During this visit the composer and the supervisor will have an opportunity to get acquainted with each other, and to ascertain of their wishes and plans. The composer will be able to hear some performing groups in the schools, and acquaint himself with the musical resources and living facilities available in the community.

The Policy Committee which governs the general conduct of the Project, the Project administration, the MENC, and the Ford Foundation are vitally interested in the activities of the "Composers in Public Schools Project." The administration is ready to assist the composer and the school system in any way it can toward successful operation of the Project. The composer and the supervisor should feel free to write to the Project Director whenever advice or assistance may be needed or desired. During the school year someone from the administration will visit the community for a first-hand observation of the Project. From time to time a newsletter of Project activities will be prepared and sent to participating schools and composers, so that they may know of achievements and results obtained in similar situations throughout the country. Effort and energy will be spent freely by all concerned to bring about significant successes in the overall activities of the Contemporary Music Project for Creativity in Music Education.

Norman Dello Joio, *Chairman*
Grant Beglarian, *Project Director*
John Davies, *Assistant Director*

Washington, D. C.

September, 1965